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ABSTRACT

Focusing on a wide range of interdisciplinary themes and ideas for humanities instruction, the 17 articles in this journal issue discuss the following topics: (1) literature, humanities, and the adult learner; (2) the role of the humanities in educating for a democracy; (3) humanities in the marketplace; (4) literature versus "great books" in high school; (5) adjustments and continuities in English and humanities courses; (6) teaching virtue through literature; (7) cybernetic structures in Ray Bradbury; (8) student developed units on the nuclear arms race; (9) a family research assignment; (10) an interdisciplinary college course on the classic/romantic arts; (11) informal classroom rules; (12) building reading improvement in English classes; (13) application of the scientific principle in teaching; (14) the literature curriculum; (15) the paradoxical nature of time in Heinrich Boll and Giorgio de Chirico; (16) an interview with June Langford Berkley; and (17) censorship in the prison system. Two book reviews are included at the end of the document. (HTH)

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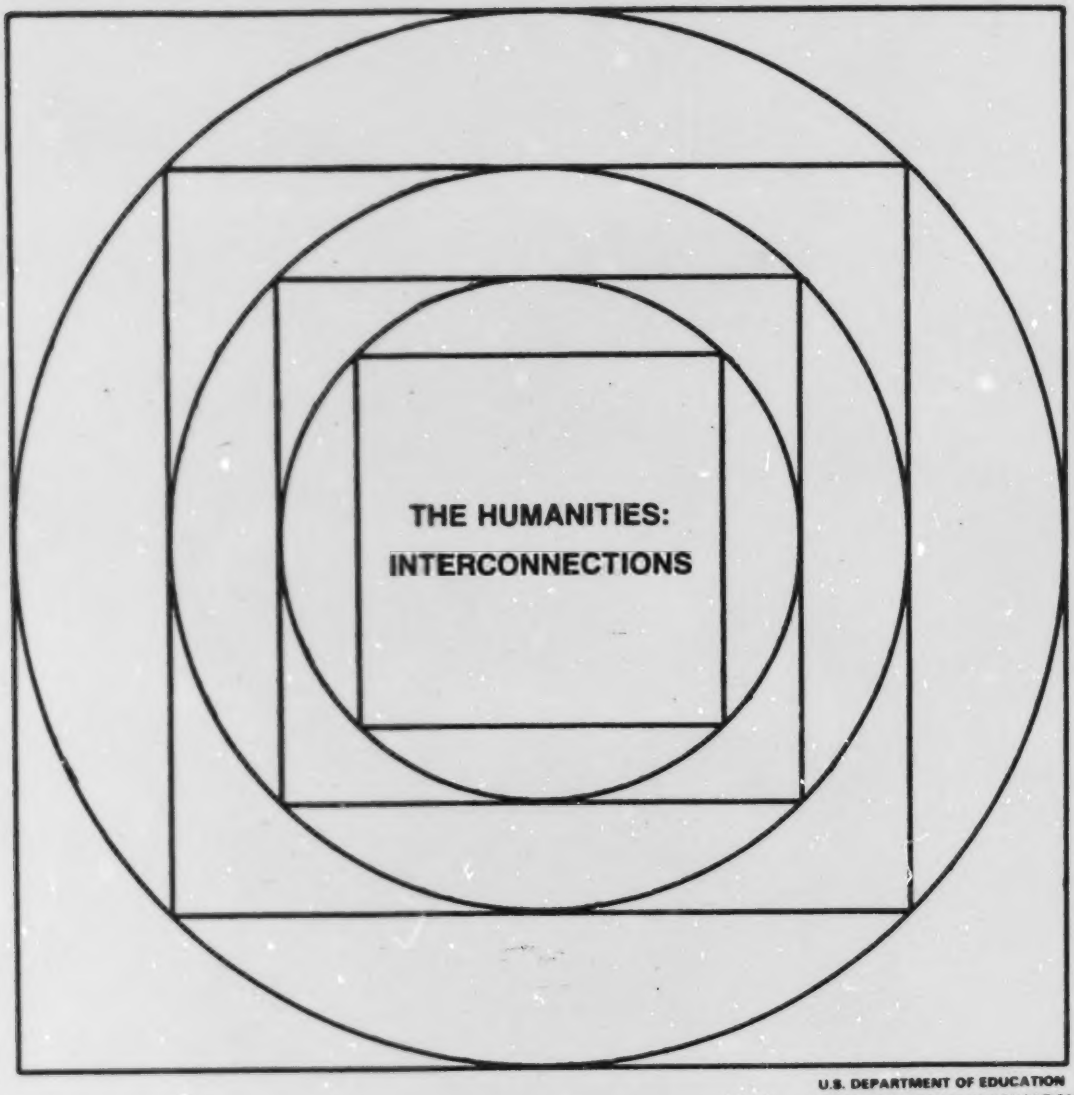

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Ronald E. Salomone, Editor
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Spring 1985: LITERATURE FOR CHILDREN
Deadline for submission: May 1, 1985

Fall 1985: TEACHING SHAKESPEARE
Deadline for submission: October 1, 1985

Winter 1986: INDIVIDUALIZING ENGLISH
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FOCUS: TEACHING ENGLISH LANGUAGE ARTS

Volume XI WINTER 1985 Number 2

THE HUMANITIES: INTERCONNECTIONS

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"Southern Style: A Storytour of Children's and Adolescent Literature in the Southeastern United States" will be offered June 15-29, 1985. Participants will visit literary sites and collections. Featured speakers include Augusta Baker, Jeni Bassett, Sue Ellen Bridgers, Robert Burch, Betsy Byars, Natalie Savage Carlson, Gail Haley, Peggy Parish, Shelton Root, Janet Stevens, Eliot Wigginton and others. Contact Dr. Mary Lou White, College of Education and Human Services, Wright State University, Dayton, Ohio 45435

INTRODUCTION

The Humanities: Interconnections

by

Ronald Salomone and Patricia Scott

A distinct characteristic of modern education is its increasing tendency toward specialization. At ever-earlier ages, our students are being required to make academic choices that in turn preclude others. We may now create students who are truly outstanding in computer science or chemistry. But do they write with facility? Do they enjoy reading quality literature? Do they possess the ability to appreciate great works of art? The answers to these questions are all too apparent.

Consequently, we have devoted this issue of FOCUS to a wide range of "interdisciplinary" themes and ideas. The first essays (Horr, Wood, Rollins, Thompson, Ramsey, and Ruchti) were originally presented at this year's SOCTE Conference, chaired by Ernest Johansson and titled "Literature and Human Values." The second group of essays (Hitchcock, Totten, Calabrese, Stanard, Daniels, Thompson, and Ediger) shifts our attention to the classroom, from elementary to college. The concluding section contains the feature that we hope has established itself as a regular part of FOCUS--the interview; it also contains two book reviews and an article that rightfully belonged in the last issue. However, since the censorship of Pat Scott's class had not at that time been concluded, we decided to hold the account for this issue.

At any rate, this FOCUS provides a broad variety of interconnections within the humanities. We hope you find them interesting and informative.

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LITERATURE, HUMANITIES, AND THE ADULT LEARNER

by
Catherine H. Horr

Every adult is a learner. But what is it that draws adults into that field of learning we call the humanities, and in particular, what draws them into reading and studying literature and philosophy? Adult learners have at least three major reasons for studying the humanities, they typically approach their studies in two ways, and they are most likely to discover or rediscover the humanities at particular stages in their lives.

Adult readers find literature gives a new perspective on their lives and the lives that touch theirs. A person caught up in personal problems can be reminded by fiction or philosophy that others have had similar problems. Works such as George Meredith's Modern Love or D. H. Lawrence's The Rainbow show marriages as tortured as any in today's divorce courts, and adult readers may recognize their situation spread before them in literature. More positively, the misery in Modern Love can remind a reader that his or her personal lot is not as bad or untenable as it seems.

Literature also yields a perspective on the problems of others around us. Sensitive readers sympathize with characters; they perform Coleridge's "willing suspension of disbelief" and learn from fictional lives as they learn from their own. Victorian authors and critics were more comfortable than moderns are with this use of fiction to teach. George Eliot states the position succinctly in one of her letters: "If Art does not enlarge men's sympathies, it does nothing morally." (The George Eliot Letters, III, ed. Gordon S. Haight, Yale Univ. Press, 1954, p. 111.) Adult learners are able and willing to transfer understanding gained from literature to real-life situations, seeing in their acquaintances the fictitious embodied.

For instance, adults may learn from the ambition displayed by Pip in Dicken's Great Expectations or Silas in Howells' The Rise of Silas Lapham how ambition and pride shape real people. Sympathy for the plight of a character in fiction may be extended as greater tolerance for the limitations and frailties of our friends. Many of us know someone like Casaubon in Middlemarch:

> It is an uneasy lot at best, to be what we call highly taught and yet not to enjoy; to be present at this great spectacle of life and never to be liberated from a small hungry shivering self—never to be fully possessed by the glory we behold, never to have our consciousness rapturously transformed into the vividness of a thought, the ardour of a passion, the energy of an action, but always to be scholarly and uninspired, ambitious and timid, scrupulous and dimsighted. (Ch. 29)

Like Casaubon's young wife Dorothea, we can see the sadness behind the scholarly facade and act more gently towards others. Reading Faulkner, James Baldwin, or Maya Angelou, whites may begin to sympathize with the Black experience, becoming more open and humane in real life because of their reading.

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As literature enables adults to understand their past and those about them, so it also helps prepare us for our futures. Wishing for answers, readers find in philosophy and literature the same enduring questions they find in their own lives. As we grow old, will we resolve those questions? Great literature suggests that the essence of living is the questioning itself, a stance readers may find in works as varied as Bellow's Mr. Sammler's Planet or Shakespeare's dramas. Edgar reminds Gloucester that " r ipeness is all" (King Lear, V, ii), and Hamlet combines a Biblical reference with his acknowledgement that life is not answers, only questions: "[T]here's a special providence in the fall of a sparrow. If it be now, 'tis not to come; it it be not to come, it will be now; if it be not now, yet it will come: the readiness is all . . . ." (Hamlet, V, ii). Hamlet's readiness for death will not resolve his questioning, only end it. If people live long enough, all their friends are gone, and they become as Job's messenger, whose words are Ishmael's announcement in the final chapter of Moby-Dick: "And I only am escaped alone to tell thee." Seeing Ishmael or Job, in a sense we see ourselves at the ends of our lives.

The study of literature and philosophy also give adult readers an historical perspective, a world view in which to place current experiences. It can be comforting to know that Plato, St. Augustine, Thomas Aquinas, Kant, and Paul Tillich all sought answers to the same questions about morality and evil. Ancient Greek and Roman comments about the frailties of the younger generation are reassuring to modern parents. Our own time, shadowed as it is by the threat of nuclear holocaust, is more endurable to someone who has read about the Inquisition, the era of the Black Death, the Hundred Years War, and the battles and prisons of the Civil War. In philosophy and literature, we discover that the past helps interpret the present.

In addition to personal, intellectual enrichment, adults who return to formal academic studies by the way of the humanities gain confidence rapidly. I think of a friend of mine, born and raised in Germany, who married a serviceman and studied until she became an American citizen. When she prepared to start college, she feared the young Americans with whom she would be sharing classes. I reminded her that she was an avid reader of English and American literature, as well as world literature in English. Because she was a reader and a thinker, she would easily overcome any remaining deficiencies in her English--and she did.

Many adults are already readers, and all adults' lives have forced them to consider the major issues of good and evil, life and death, honor and duty. When they find their experiential knowledge reinforced by readings in the humanities, they gain the confidence to move on to other academic studies.

Adult readers and students are likely to approach the humanities in a practical fashion. Literature may not be seen as an artistic construct to be analyzed but as a report about the world, containing useful information. Adults can be quite comfortable talking about ethical issues and characters' problems as if they were real. Only after that practical consideration will many adults focus on literary criticism, and some refuse to do so. For them, literary analysis spoils the work, robbing it of its immediacy and its relevance to their lives.

In contrast to that reaction, other adult readers appreciate the stability of literature and philosophy in contrast to the flux of daily life. Literature dips into the flux and extracts essential moments, making them permanent in art. Because adults have a familiarity with language and with life, they may interpret literature with a sophistication lacking in most undergraduates. Authors, after all, write at various ages and about various ages, so the interpretation of most works is enriched by multi-generational points of view.

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Adults tend to discover or rediscover the humanities at critical stages in their lives. People with technical and scientific careers begin to wonder about the personal and ethical issues raised by science and technology. Whether they go to issues done "straight," as in philosophy, or issues in great literature presented imaginatively, they begin to find answers--or at least to recognize the universal questions. They see the issues that must be decided over and over again in every generation.

Literature and philosophy help adults journey through crises in their lives: major changes, failing health, love affairs, divorce, midlife crises, or death. The heroines in Anna Karenina and Madame Bovary are clearly attempting a transition which Gail Sheehy's Passages recognizes, and their failure grips the thoughtful reader. The humanities may help us cope, or they may simply offer solace by reminding us that our present situation is part of the universal human condition.

Adults return to literature and find new truths. The literature is constant--it is we who have changed or who have come with new vision. What young college sophomore can appreciate the calibre of Lydgate's life in Middlemarch? The middle-aged reader sees another man, one of great promise, whose life is corroded by small errors and misplaced good intentions until something bright has tarnished, chipped, bent, and crumbled away.

The humanities articulate, analyze, and celebrate the major questions and great moments in life. Adult learners, often practical and pragmatic, use the humanities to gain perspective on themselves and their world. They draw on past knowledge and present study to gain confidence: become students again, start or change their careers, or redirect their lives. The humanities bridge a gap, and adults learn they can coexist with younger students in the classroom, that youth brightens adult views and adults enrich younger students. As adult learners discover and rediscover the great truths--or at least the enduring questions--in literature and philosophy, they find themselves renewed.

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EDUCATING FOR A DEMOCRACY: THE ROLE OF THE HUMANITIES

by
George H. Wood

"The people, yes, the people"
-Carl Sandburg

It would not be an understatement to call the 1980s the decade of educational reports. Led by the now famous (infamous?) A Nation at Risk[1] issued by Ronald Reagan's Commission on Educational Excellence, the reports have found schools to be responsible for everything from declining national productivity, to cultural fragmentation, to a weakened military posture. While some of the reports are not so quick to jump on the bandwagon,[2] the solution to this national crisis is an appeal to return to the "basics."

Three things can be said about these reports. First, they are really nothing new. The echos of Arthur Bestor's Council on Basic Education and Vice-Admiral Hyman Rickover's concerns with the erosion of public eduction in the 1950s are clear. Second, the proposed reforms are genuinely popular and educators should not ignore them. While seriously flawed[3] these reports do reflect a growing public concern with the quality of public education, concerns which educators should address (before someone else does for us as with the State of Ohio's mandated "Pupil Performance Objectives"). Finally, as with the reports of the 1950s, the recent proposals suffer from one central oversight, their lack of concern with democracy. While there is often a tip of the hat in the direction of democracy, these reports are primarily concerned with providing for military manpower, producing docile and compliant workers, and offering colleges and universities a better qualified pool of applicants.

What this trend means is that democracy, considered an unifying principle of our social and political institutions, is seemingly no longer a primary concern of public education. I believe this to be a short-sighted and narrow development, one with which any educator concerned with the survival of the republic should be concerned. In this paper I want to suggest what ought to be done in the face of this degrading of public education and how humanities educators can play a role in fostering democratic actions.

The Meaning of Democracy[4]

Democracy is a term frequently invoked as both an organizing principle for our collective social lives and as rationale for public education. Yet often absent from discussions relying upon democracy is a definition of the concept itself. It is assumed that the way our social and political structures currently function suffices as an operational definition of democracy. What such assumptions miss is the fact that competing versions of democracy exist, each with its own normative framework within which to judge the democratic or anti-democratic nature of social institutions. The two major versions of democratic theory are the classical (participatory) and contemporary (protectionist).

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Contemporary democratic theory has attempted to eliminate claimed defects of classical democratic theory. At its heart recent democratic theory has two crucial concerns: First, that classical theory, which rested heavily upon public participation in the governing process, is seen as obsolete due to the inability of the populace to actually participate. Second, the fear of totalitarianism arises from the belief that mass participation would predicate a collapse of democracy. These arguments draw heavily from the experience of the Weimar Republic in which it is claimed that increased political participation by low socio-economic status groups without democratic attitudes brought about a collapse into totalitarianism.

The claims of contemporary democratic theory are threefold. First, the claim that the general public harbors undemocratic attitudes, fundamentally a desire to absolve oneself of decision-making in favor of the protective decisions of a leader. Second, the population is generally politically apathetic, which is good as it reduced the demands made upon the political system (especially demands by the poor or minorities). Finally, given these conditions, the best democracy is one which only involves the population in choosing politically involved elites to protect the interests of various groups.

The argument can be made that contemporary democratic theory is an accurate description of the current American political context. Indeed, those who gain the least from the current economic and social order are the least likely to vote. The social system is thus guaranteed relative stability as issues of concern to non-voters, frequently economic, which might involve an alteration of existing economic structures, are not addressed. Additionally, the role of citizens in Western democracies is largely limited to attendance at the ballot box. Direct action on social issues such as picketing, protesting, and democratic take-overs is widely discouraged as counter-productive or only symbolic. Finally, while voters may pick political leaders, they are mute when it comes to the selection of economic decision makers.

Most recently, such an analysis of democracy has been put forth by one of America's leading conservatives, George Will. Will argues that non-voting is a virtue, indicating general satisfaction with the way things are and preventing the intrusion into the electoral process by those with a nondemocratic attitude. Recent attempts to increase voter turn-out are wrong headed and can only lead to the experience of the Weimar Republic. The best democracy seems to be the least democracy, as Will states:

> In two presidential ballotings in Germany in 1932, 86.2 and 83.5 percent of the electorate voted. In 1933, 88.8 percent voted in the Assembly election swept by the Nazis. Were the 1932 turnouts a sign of the health of the Weimar Republic? The turnout reflected the unhealthy stakes of politics then; elections determined which mobs ruled the streets and who went to concentration camps.
>
> The fundamental human right is to good government. The fundamental problem of democracy is to get people to consent to that, not just to swell the flood of ballots. In democracy, legitimacy derives from consent, but nonvoting is often a form of passive consent. It often is an expression not of alienation but contentment...the stakes of our elections, as they affect the day-to-day life of the average American, are agreeably low.[5]

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Current democratic theory and practice are locked within a protectionist rationality. That rationality favors limiting participation in the governing process to the elite and narrowing the scope of those issues deemed worthy of the political process. The social toll of our protectionist theory is becoming all too clear. Millions of the culturally disenfranchised recognize that they are not wanted nor needed by the political system and abandon it. Elections have become merely fund-raising contests and politics seem to be mainly an attempt to bring out the darker side (the racist, sexist, fearful, selfish side) of the electorate's protectionist nature.

As an alternative to such a system, educators and others might strive to recapture the classical, participatory theory of democracy as an ideal for which to strive. The basis for this comes from Rousseau's The Social Contract: (1) Participatory systems are self-sustaining because the very qualities required of citizens if such a system is to work are those that participation itself fosters; (2) participation increases one's "ownership" over decisions thus making public decisions more acceptable to individuals; and (3) participation has an integrative function—helping individuals establish the feeling that they belong. The argument is that participatory democracy fosters within individuals the psychological attributes needed in self-governance.

What particularly is meant in referring to attributes needed for self-governance? This includes an active and non-servile character. What this means is that individuals should have the confidence that they are fit to govern themselves. The term often utilized to describe such a state is known as a sense of political efficacy; the belief that individual political action does have an impact on decision-making and thus it is worthwhile to perform one's civic duties.

There is empirical evidence to suggest that participation does enhance feelings of political efficacy. Studies point out that participatory models in local governments, workplaces, and associations do lead to higher levels of participation in national politics. In all of these studies local participation in self-governance increased a sense of control over the immediate political environment and a concurrent desire to participate in controlling the national political agenda.

Let us be clear about what is meant in these theories and studies when the term participation is utilized. Three conditions must be obtained: First, the participants must be in the position of decision-maker rather then decision influencer; second, all participants must be in possession of, or have access to, the requisite information on which decisions can be reached; and third, full participation requires equal power on the part of participants to determine the outcome of decisions. When individuals experience participation in this sense at a local level, the research suggests that they will gain a greater sense of political efficacy in the national arena.

This implies that contrary to claims made by contemporary protectionist theorists, democracy best functions as a lived process of participation, a process in which citizens do not merely choose between elites but actually transform themselves through debate and contestation over public issues. This was the original vision of democracy upon which the foundations of our political practice were laid. Additionally, as has been pointed out in reviews of workplace democracy, it is a vision of democracy which continues to be relevant as it humanizes shared social spheres, empowers democratic citizens, and leads to more effective and efficient decision-making. Ongoing debate into how such participation is to be facilitated in our evolving society is necessary. The point here is that participatory theory holds us closer to a democratic society than does protectionist theory.

Educators need to realize that the social role they play depends upon the

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conception of democracy, participatory or protective, they choose . On one hand rests a conception of democracy within which the participation of the minority elite is crucial and the non-participation of the apathetic ordinary man is necessary to maintain the system's stability. On the other hand democracy is conceived as encompassing the broadest participation of the people working to develop political efficacy and a sense of belonging in order to further extend and enhance more participation.

Conclusion: Humanities and Education for Democracy

Given this general outline of democracy, how is humanities education to play a part? I want to suggest five specific roles for the humanities using an example from literature for each. Of course, similar examples could be generated in the arts or philosophy.

Equality. Essential to democracy, equality is something often overlooked in schools. It is important to note that I do not mean equality of opportunity here. Defining equality in this way is merely an apologetic for our lack of true quality, that is equal access to the physical, social and cultural resources that enable each of us to have a genuine right to life, liberty, and the pursuit of happiness.[6] Politically, this means that we face one another as equals in making shared social decisions.

The humanities can help students see our basically equal nature. Students can be exposed to the shared human need for love, companionship, and self-worth. The dignity of every human life is indeed the message of the humanities. Perhaps one of the clearest examples of this is in Huckleberry Finn's relationship to the black slave, Jim. The slow dawning of Huck's realization of Jim's existance as something more than a slave, and his difficulty in dealing with this personally and publicly, opens endless possibilities for teachers to discuss the social and political issue of equality.

Diversity. Too often we allow our occasional forays into something we loosely call multi-cultural education to suffice for generating cultural tolerance. But if democracy is about equality, it means we must be more than culturally tolerant. We must each be willing to learn from sub-cultures other than our own; we need to develop ways of judging the worth of our own and other cultures, celebrating those parts which bring us together and rejecting that which is divisive or destructive.

There is a wide range of literature which portrays an individual's confrontation with and being educated by a variety of cultural experiences. Most recently William Least Heat Moon has written Blue Highways tracing his journeys on the back roads (marked in blue on the maps) of America. It's a chronicle of the strength of the "common" people he meets. Studs Terkle's Hard Times (interviews with people who survived the Great Depression) and American Dreams: Lost and Found (an examination of the wide range of dreams we hold for ourselves and the country) are additional examples of this genre. Students often love such works as they speak directly to the student about people s/he knows - or would like to meet.

Self-Worth. If citizens are to act democratically, they have to believe in their own self-worth. Used above was the term efficacy to describe such a personal belief. Of course, as with all these roles, efficacy is learned through experience. What I am suggesting here is the need for models to help empower students to act in behalf of their own best interests. Too often our institutions tell us we can do little for ourselves; schools can counter this by insisting that students do have, inherently, the ability to think, act, care, and be self-governing.

I want to depart from the nature of the previously offered examples and present one from film. Perhaps the most enthralling film made, for children of all ages as they say, is "The Wizard of Oz." How often in watching this (or reading L. Frank Baum's story) do we miss the central point? Ask any child what the Wizard gave the scarecrow and the response will be "a brain". Of course that's incorrect, the Wizard didn't give any of them anything they didn't already have - brain, heart, courage, or even a ride home. In fact, when he tried to take Dorothy home he failed miserably. This is a lesson I often use with my undergraduates - to help them see that all children (people are worthy in their own right; it's our job to help them see that). The Wizard knew this all along as he was indeed, as he said, "A very good man, just a very bad wizard."

Alternatives. To act democratically is often to challenge the way the world is. But, such challenges are often hollow as they offer no alternatives. Often, the humanities only suggest negative alternatives; 1984, Brave New World, and Lord of the Flies come immediately to mind. While such works are useful in pointing out the dangers of totalitarism, they say nothing about positive utopias.

I am often amazed that Edward Bellamy's classic, Looking Backward, is not offered as a counter to the aforementioned works. Here the protagonist awakes from 100 years of sleep to a new, harmonious and poverty-free social order. Other utpoian scenarios are offered in the music of Woody Guthrie (who has heard all the verses to "This Land is My Land" which, among other things, condemns the private property limits on our natural resources). Humanities are about the freeing of human potential, yet the future models chosen speak only of human enslavement.

Inspirational Models. Accompanying models of alternatives, people need to know that their own actions can make a difference. Numerous examples of such lives exist in our own recent history and should not be overlooked - such individuals as Martin Luther King, Jr., Rosa Parks, Myles Horton, Victor and Walter Ruether. Literature as well has a wealth of such models. Albert Camus' The Plague speaks allergorically of the courageous French resistance to the Nazi occupation. Steinbeck's classic Grapes of Wrath depicts the struggle of the "common people" in the face of adversity to survive, dignity in tact. And Alice Walker's recent prize winning The Color Purple speaks elegantly of the striving of oppressed peoples to speak with their own voices. All of these works offer inspiration to resist the "slings and arrows of outrageous fortune" in order to make our own lives.

I started this essay by suggesting that recent school reform overlooks democracy. It is exactly the blindness which debases humanities education to nothing more than unconnected facts to be memorized for standardized tests. Humanists could oppose this trend by reclaiming the democratic role of education and the potentially liberating role of the humanities. This will not be an easy task, but it is the only alternative to the "ditto-azation" of the arts, literature, and philosophy.

NOTES

1. The National Commission on Excellence in Education, A Nation at Risk (Washington, D.C.: U.S. Department of Education, 1983).

2. In particular see Mary Ann Raywid, Charles A. Tesconi, Jr., and Donald R. Warren, Pride and Promise: Schools of Excellence for all the People (American Educational Studies Association, 1984). You can order this report, postpaid, by sending $4.25 to Pride and Promise, AESA, P.O. Box 598, Westbury, N.Y., 11590.

3. See Charles A. Tesconi, Jr., "Additive Reform and the Retreat From Purpose," Educational Studies 15:1 (Spring 1984), 1-10 for an excellent review of these flaws.

4. Due to space limitations this section is a very abbreviated version of George H. Wood, "Schooling in A Democracy: Transformation or Reproduction," Educational Theory 34:3 (Summer 1984), 219-239.

5. George Will, "The Virtue of Non-Voting," Newsweek, October 10, 1983, p. 96.

6. See William Ryan, Equality (New York: Vintage Books, 1981).

7. I would be happy to hear from any educator who is currently pursuing or is interested in pursuing the ideas presented herein. Please contact me at Ohio University, College of Education, 372 McCracken Hall, Athens, Ohio 45701.

Ohio University
Athens, Ohio 45701

HUMANITIES IN THE MARKETPLACE

by
Mark E. Rollins

Any discussion of the humanities in the context of business and industry--or vice versa--rests on the question: Are the humanities and business necessarily antithetical, or are they, in fact, complementary? Ours is a world which seems to become more bifurcated by the day, one in which seemingly the most mercenary businesspeople are transformed phoenix-like into patrons of the arts and advocates of civil decency when the clock strikes five. Is there any substance for this evident mutual exclusivity of the pecuniary and humanistic elements of our society? Why are our respective means and ends so disparate and, most importantly, can or indeed should there be an attempt to reconcile this disparity between the "real world" of monetary gain and that rather less tangible world of aesthetics, ethics and the ideal? In short, is there an unhealthy and destructive antipathy between these "two cultures," or do they in fact amount to a healthy dialectic which is mutually beneficial and creative?

Many academics are persuaded that the humanities hold one of the few hopes for preservation mankind's institutions as well as earthly life in general. But, then, the history of Western culture has been regularly punctuated with jerimiads predicting certain doom for the world. Many humanists are convinced, however, that given the course of recent political, social and economic trends, unless we define and put into practice some fundamental changes in the world, we risk certain extinction at the hands of a mechanistic technology (and technologists) bent only on devising a future consisting of systematically-applied scientific principles. Other humanists are concerned that if we physically survive, we face the trivialization or extinction of genuine quality in life since we have allowed ourselves to judge and be judged using such ephemera as efficiency, size and monetary worth as measures of value.

I

Not long ago in a technical writing class I used as the basis of a class presentation and discussion a series of documents provided by the manufacturers of garden tillers. The materials' primary purpose was to explain the proper use and care of the machine, and this purpose was very effectively achieved. But less obviously--though no less effectively--the documents served another purpose: to create an image of the manufacturer as a friend to be trusted, someone to turn in the future if you wanted to enlarge your fleet of garden machinery. After I had identified the documents' effective, sophisticated techniques and devices, I also noted the documents' "slick," subtle strategies. And as a closing note to my analysis I asked the class something to the effect, "Do you think mixing a sales pitch with instructional documentation is ethical? Should a company mix safety and operating instructions with image-embellishment and just plain 'hype'?" I thought that my questions was timely and appropriate given the circumstances, but one student objected with an abrupt, "I don't

believe you're wasting time mentioning all this!"

While I try to encourage an honest, relaxed yet alert atmosphere in my classes, I found the ferocity of this student's response entirely out of proportion to the question I had asked. I tried to put the matter in a yet sharper contrast by asking the same student, "If you worked for a company producing nerve gas or a chemical you knew to be dangerous to the environment, would you have any qualms about writing the documentation (i.e. instructions) for these substances?" The student answered tersely: "I might think twice about it; but someone has to write the stuff."

The student I have described is perhaps one of the most capable--at least on a verbal level--of the many hundreds with whom I have worked--since I began teaching technical writing. He is experienced, and had worked in his field of study (chemical engineering) for a number of years before returning to the university for further study. He is bright, literate and usually articulate. But he evidently is completely indifferent to the ethical dimension of his work and writing. I cite this student as an example here for his attitude leads me to ask if teachers of technical writing should concern themselves with the moral and ethical aspects of their students' work--both in the class at hand, as it were, or in the students' future careers in business and industry. A few months later I recounted the incident described above to another technical writing class, and asked the students if they considered the matter of ethics in their work potentially unsettling. But this class merely added it "all depended on whether you could afford to quit"--or, as I would have it, if you could afford the luxury and courage of Bartleby's "I would prefer not."

We might ask ourselves, of course, if one can really "teach" morals or ethics in any class, or if one must wait for life to provide examples to study ex post facto. Not all technical writing teachers have worked as writers in business or industry, but some who have worked in the "real world" of professional writing have witnessed or personally experienced situations which tested their conceptions of right and wrong or truth and dishonesty. Many have discovered the pain of writing material which they know is inferior, but which they must write in order to satisfy the requirements mandated by a client or a superior to keep their jobs: life is hard. Some have resigned positions rather than compromise their professional standards, but many other professional writers must bend to the necessity of earning an income, and they console themselves with the idea that life requires compromise. In the meantime they trudge through the mire of hackwork hoping to find a path out into a career in teaching or writing creatively. Perhaps they dream of Vonnegut's escape from the "dark satanic mills" of GE. At some point in my technical writing classes I will punctuate a statement with the phrase "literary prostitute" to describe the work of the professional writer in the marketplace. And while not a pleasant phrase, it comes as close as I can to conveying what it is like to write on command, write something on a subject about which you are for the most part indifferent or simply dislike, and in turn have your work manipulated and sometimes mangled to satisfy someone else's values.

To disabuse my students of the idea I am just another ivory-tower cynic, however, I tell them--most sincerely--that I am convinced that there is a place for "beauty" and "taste" in technical writing, and I think my background in the humanities helps me as a technical writer, even though many will contend that technical writing should be stripped-to-the-bone prose, as it were. I like to hear an engineer with whom I am working on a project say, for instance, "Hey, that sounds really good." If I can make documentation aesthetically pleasing--even to the otherwise untutored eye of a technician--I think I have contributed, however anonymously or modestly, to a relatively improved quality of life. Moreover, I am convinced teachers and scholars of

technical writing are mistaken if they insist that on-the-job writers must remain utterly detached and aloof from their material. In fact, there is as real an aesthetic for writing objectively as there is for writing poetry or fiction.

II

Other dimensions of the interrelationship of the humanities and the marketplace relate to how these two spheres interact, and how those who teach the humanities can penetrate the "real world" outside academe. On the other hand, we might consider if academics should encourage "real world" to influence the content of our courses and our curricula. Regarding the former, I don't think it's really possible to measure precisely the effect a university education has had on the marketplace, or to what degree the latter has influenced the content or direction of an undergraduate's course of study. While in recent years we have witnessed an explosive growth in the number of students pursuing "saleable" degrees in engineering, business and communications, we also hear executives talk of preferring B.A.'s in English to M.B.A's in management. We also know that universities object to industry meddling with their directions in research and faculty appointments. Yet we see--ever more frequently--universities courting the benevolence of business and industry's gifts to instructional and research programs, and faculty to teach in these programs are sometimes hired on joint approval. In a few phrases: they (industry) will give us (education) computers, for example, if we give them potential employees capable and eager to use the computers; industry will provide the tools students ought to use if educators teach students how to use them. But so much for the tangible rewards of education cooperating with industry and the concomitant vocationalizing of the university. Of no less importance, to what extent has the "real world" affected the ideas and attitudes of our students about the courses they take and the careers they intend to pursue?

The economic prosperity of the sixties and early seventies provided university students an intellectual and philosophical banquet, as it were. Those studying in universities then--both graduate and undergraduate--had little apprehension about job security, and they could afford to speculate on ostensibly certain employment in the future. Even those studying in the more esoteric and "pure" disciplines could expect to find jobs in teaching if not in business. But economic conditions changed abruptly, and students deprived of a future of assured economic stability began to think more "realistically" about their studies. Simultaneously, the number of students majoring in the humanities plummeted, and many students in classes in the humanities were usually there to fulfill distribution requirements, not to increase the breadth of their learning. Professors asking truly challenging questions requiring one to think creatively and deeply often encountered students reluctant to risk intellectual speculation if the ensuing ideas posed a threat to their world-views, or if the subject seemed too far removed from "reality." In other words, if a line of thinking threatened the status quo, or wouldn't at first glance increase the student's future cash flow, then why bother to pursue such thoughts?

Since undergraduates seem to regard only the mundane as meaningful, teachers in the humanities have found it progressively more difficult to persuade students to engage in higher-level thinking. A freshman in one of my introduction to literature classes recently offered a sobering demonstration of this point. During a discussion of Virginia Wolf I thought it important to introduce the class to the idea of phenomenology. As a means of approaching the idea, I asked the class to consider what cultural and social factors might have contributed to their presence in that particular

class at that time and place. One otherwise bright student responded, "I'd rather not speculate about stuff like that; I'm concerned with reality." I was stunned by this poverty of logic and imagination; his cynical response displayed a superficiality I wouldn't have expected from a college student. This student is bright, I reminded myself, but he obviously was threatened by dealing with truly challenging thought. And finally I reluctantly offered myself the dismal consolation of insisting that these students who deliberately curb their intellectual growth and go out to join the managerial ranks will bring this country's economic malaise to a speedier fruition by putting into practices their limited abilities as creative thinkers. They would fulfill Blake's proverb, "Expect poison from standing water." Actually, I was profoundly disappointed.

III

Beyond studying the history and substance of ideas, a characteristic central to the humanities is assessing the means by which ideas are communicated, whether in a treatise on social justice, a meditation, an essay on beauty, a sonata or an epic poem. Many teachers are convinced--though a debate rages on--that studying outstanding models of prose, for instance, will favorably affect the student's own ability to write. Beyond this possibility of improved expression and communication, is it probable that studying such essential matters as aesthetics and ideas--the foundation of studies in the humanities--will find application in the everyday world of the graduated student working in the "real world"? Alternatively, how can our teaching affect the careers of our students, and does what we teach manifest itself meaningfully applied in a non-academic setting?

Many teachers of language and literature may feel on the defensive in a world progressively more dominated by technology. But after having first been persuaded that computers and high-technology would serve the finishing blow to any residue of humanism remaining in business and industry--jobs would be lost, people would no longer speak to one another, "Big Brother" would watch every move, etc.--some teachers realized that technology could, in fact, provide valuable tools for their teaching, research and writing. To add insult to injury, business had essentially taken the lead to integrate technology into its everyday affairs. Many teachers of composition were compelled to study the research of "Ma Bell" and "Big Blue" who had effectively applied the otherwise scholarly substance of linguistics and rhetoric to the everyday realities of corporate communication.

It is common to find a computer terminal on nearly every desk in the modern office. Not long ago I visited a major communications corporation's training center which employes some 400 people. In the entire facility, I saw only two typewriters--each, I think, a mere prop or formality to demonstrate a receptionist's stereotyped role--while every individual working at a desk had at least one computer terminal and many had two. Such technological luxury is rare at most schools and universities. And while it is too soon to estimate the overall impact the computer shall have on business, we in education would do well to consider how, as teachers, we might use the computer as we advocate and dispense the humanities. Students at all levels of education--beginning in the early primary grades--use the computer routinely in almost every area of their academic lives: except in the humanities. Many teachers of the humanities--especially at the university level, ironically--have closed their eyes to the value of the computer, while others have only relunctantly introduced themselves to computer use while mouthing pieties about depersonalizing and

dehumanizing technologies, as if their work would be demeaned if it were converted to electrical energy.

Meanwhile, many teachers lament the evident poverty of their students' abilities to think and communicate. But most of these critics fail to assess and take advantage of some very real and useful tools the computer can provide to improve our students' writing and research skills while serving as a bridge connecting the university and the marketplace. As a technical writing teacher, a majority of my students specialize in the sciences and engineering. And while most of these students must use computers in their daily work--many, in fact, have built their own computers--only very few have experience using the computer as a word processor or as a means to store and retrieve verbal information. While they may carry on research using sophisticated programs and enormous data bases, they write their reports using manual typewriters! Why? Because for the most part their teachers of writing--from freshman composition to advanced writing courses--have neither kept themselves abreast nor utilized existing and appropriate technologies in written communication. I confess to being a suspicious and reluctant convert to computer use, but I now provide workshops in word processing to all my writing students within the first week of classes. And I regard providing training in word-processing and information retrieval the most rudimentary tools for writing teachers, and I am regularly exploring other means to use the computer to enrichen my classes. Based upon my experience, it seems obvious that one means of re-establishing the value of the humanities while significantly influencing the abilities of our students entering the marketplace is to provide students with skills valuable to improve their written communication once they are graduated.

To conclude, the role of teachers of the humanities in schools and universities has never been more challenging. Most often, I'm afraid, our students are members of captive audiences fulfilling requirements. When we ask for serious higher-level thinking, students often balk or question if this is appropriate behavior. After all, aren't they only in school to get a job? Many of us fear the vocationalism growing in many universities. Teachers who have asked their students the question, "What do you want to do in your life?" all too often have heard the terse reply: "Make money!" Our discussions of quality and ideals are often frustrated and shortlived, and we witness the quality of cultural, social and political life in the world around us simultaneously eroded. On the other hand, we could do much more to help arrest the deterioration of quality in our world by contributing to our students' abilities to communicate in writing. A significant tool in such an attempt would be to incorporate some of the gifts of technology into our courses rather than continue a seemingly Luddite resistance to change. Higher-level thinking and the ability to communicate ideas effectively are skills I am convinced will favorably affect the quality of this progressively less literate and more brutal world in which we live. However, if we expect to improve the quality of life in the marketplace and re-establish the value of the humanities in modern education, we must use one of the few means available to us: our students' abilities to think and communicate.

Ohio University
Athens, Ohio

LITERATURE VS. "GREAT BOOKS" IN THE HIGH SCHOOL

by
James R. Thompson

Let me admit at once that I have never taught a single high school class of any kind; what follows is thinking out loud, pure speculation. But I have taught university freshmen time out of mind and, more important, talked shop through a thousand meals with a wife who has survived years and years of High School English teaching.

High School English instructors, aside from a severity of schedule which would destroy most college teachers a week after Labor Day, face an enormous and complex task. They work in a great and endless circle around the three points of a triangle labeled literature, writing and--for want of a better term--the humanistic experience. In the annual flow of their English courses they are unable to compartmentalize subject matter and approach nearly so easily as university teaching allows. On a given opening day I realize that my primary goal will be to teach literary analysis in Introduction to Literature, the variety and nature of British writing in Romantic and Victorian Poetry, or some set of classic texts in Great Books. Since High School teachers must add grammar and writing to interpretation and survey, it is hardly any wonder that little thought appears to be given to the Humanities as such. But since teaching writing and literature is itself a humanistic activity, even without a Great Books course High school teachers are inevitably concerned with the third point of the triangle. I would like to briefly consider here some implications of that third broad and amorphous responsibility, aware that what follows is fragmentary, conjectural and probably inconsistent.

The SOCTE conference on literature and the humanities held in Athens in September 1984 made clear that the alphabet in the soup may not be so easy to discern, that definitions of our profession include or exclude too much. But at the same time, as mediators between students and one branch of the humanities, we have usually come to appreciate the manifold if not always easily specified values in what shop talk calls simply "English". This is more than just another way of saying that we don't let facts get in the way; it means rather that if we have been denied those comforts of methodology which our colleagues in the sciences enjoy, we have yet learned to value the pragmatic possibilities. At any rate, our first concern is not for classification; as humanists our business is with realization, the realization of our students' human potential--that would seem to be what humanists have always been about.

Obviously one way to deal with the humanities is through the great books approach, an examination of the verbal manifestation of the great cultural arch that springs out of Jerusalem and Athens and soars awesomely over western society. In this sense culture is the abstract and generalized significance of human activity, especially as it manifests itself in literary artefacts. This sort of study is fully justifiable, but appreciation of the cooler beauties of abstraction is difficult for many people--especially the young--and if the larger cultural significance (the ideas, institutions, values, etc.) could be realized in specific, experiential terms first (or even at all) then these abstractions might come to mean something beyond knowledge

usefully stored up for examinations. The "monuments of unaging intellect," as Yeats once called them, must first of all be felt on the pulse before they can be made to demonstrate a larger reality.

From my own experience with university freshman, I question the value of the great books approach for any but possibly a small minority of high school students—if by"great books" one means a course in major "documents" or cultural landmarks. "But Mr. Thompson, you said the Faust was one of the world's most significant plays, and now I find that all it shows is a jaded college prof seducing a seamstress." Since Stendhal made a similar remark we can hardly blame the 17 year old student for his understandable disappointment. I am not so much implying that Faust should not be taught (or The Red and the Black) as I am suggesting that it not be taught as an artefact. But I will go one step further--possibly one step too far—and make my basic point; I suspect many high school survey courses are taught as this kind of "Humanities" course already: three weeks on Romanticism with snippets from Wordsworth and Keats to demonstrate a few well-worn generalizations. The generalization must necessarily be light and worn smooth as the pebbles on the beach in order to be carried, but even then the weight rapidly adds up and it is the rare student who carries much of it very far.

I am fairly certain that many surveys—at least those which find literary works to exemplify cultural generalizations rather than those which produce conclusions springing out of works--ought to be largely eliminated from high school and replaced by courses rich in the variety and quality of the literature which they offer, not as literary history, or "culture" but as literary experience.

I have already argued that, as teachers of literature, our business ought to be with the nature of human realization, not with classification of cultural information for its own sake. If Renaissance humanists found it necessary to free people from a religious subordination which minimized the sense of their own human potential, then modern humanists (starting at least with Matthew Arnold) feel the need to free their students from a subordination to a technology which ever increasingly intimidates and demeans human experience. Arnold recognized the enormity of the problem, and in effect argued that the spiritual life in the future—and I use "spiritual" here in the secular or humanistic sense—would be found primarily in art, and chiefly in literature. (Arnold's prediction has proven largely correct, which explains why the Moral Majority condemns "secular humanists.") As an aside one might almost argue that we would not be teachers of English or attending meetings like the Fall SOCTE conference, had it not been for Arnold's sense of the coming crisis and his massive encouragement of the study of literature as one major educational response to that crisis.

It is clear that Arnold was thinking of the erosion of human values under the pressures of democracy and applied science. He recognized the growing schizophrenia of a society torn between facts and values, the facts ever easier to verify but sterile or hostile, the values ever more elusive and difficult to sustain. It stands to reason that, if he was right, the humanist must "teach" values, whether in literature classes or in great books courses, whether directly or indirectly. In one sense the issue is beyond contest: most English Literature teachers (barring a few linguistic technicians) are to some degree driven by humanistic assumptions; hence what they say about human activity as it emerges in literature, what they do in the class room, what they are in the life of the school—all reflect humanistic concerns. They are after all, models. some may teach values more directly, but I believe that they do so most successfully when they start their discussions at that point where literature intersects with the lives of their students. While a poem may nicely demonstrate a cultural generalization, the poem actually "means" what happens to the reader—imaginatively, intellectually,

emotionally--when he is reading it. Its value as an artefact, however real, is secondary. If we make knowledge of artefacts into the substance of our discipline, then we should not wonder why students often care so little for literature (even when they get good grades) and know so little about literary history (even though that is what they have been largely taught).

The root of the problem may lie partly in the radically conceptual nature of verbal art, opposed to the more intellectually neutral nature of the colors, textures and sounds of other art forms. Such inherently conceptual material encourages the allegorizing impulse to which so many of us too often yield. And while conceptualizing is a grand and necessary activity, it ought not to displace the experiencing which leads to direct, concrete, personal significance. Since that kind of experience helps produce what is now called self-actualization, helping our students approach their own lives in this way seems to me a more important responsibility than that which appears to inform most high school survey courses. It is not only how much our students know but also how they know it, that matters.

I must hasten to conclude this statement with apologies for both the level of fuzzy generalization and the evangelical tone. Both weaknesses result from the fear that if we fail to value our students' experience and human potential, if we fail to understand, respect and encourage the power of their own minds, and most important, if we fail to harness the force of literature in the development of their sympathetic and moral imagination-- from whence flows compassion, understanding and love--then we will have failed in just those ways Arnold feared we would in the great, level, materialistic democracies of our century.

Ohio University
Athens, Ohio

ENGLISH AND HUMANITIES COURSES: ADJUSTMENTS AND CONTINUITIES

by
Vance Ramsey

My experience of teaching courses in English literature and in the humanities is that the primary source of likeness between the two is that both concentrate mainly on works of literature and both call for the same kinds of explications of passages within the context of the larger work. There is nothing like a work by Plato for presenting Greek habits of mind, but even when I teach such a work as the Symposium, I teach it in many ways as I do such a literary work as Oedipus for two basic reasons: in the first place, because most of the students do not have any grounding in philosophy, I must deal with the philosophical issues in the Symposium pretty strictly within the context of the work itself, or I would be forced into a series of preparatory lectures and readings before we could even talk about the Symposium; thus, while I will necessarily talk about philosophical issues more with the Symposium than with Oedipus and talk more about plot and character with the play, the differences will be of degree rather than kind. The second way that my teaching of the Symposium will be like that of a literary work such as Oedipus is that I will focus discussion on individual passages in themselves before relating such passages to the larger work; the reasons for this procedure are familiar to anyone who has tried to teach a work which is at all demanding: the understanding of passages by all students must not be taken for granted or some will be lost along the way; and even when passages are understood well enough, members of the television generation often need parts of them read aloud and discussed in order to gain anything like their full flavor.

As for the most basic differences between the way I offer the two, without any particular plan to do so I have tended to vary my teaching in humanities courses and in literary surveys in keeping with the implications of the titles themselves. Because most of the readings in both kinds of courses are literary and because, as I have said, my way of teaching even a non-literary work such as the Symposium is as I would a literary one, my points of departure in both are much alike. Still, the titles do imply differences: "humanities" points to more concern with the cultural context of a work and with the role of the work in its turn in affecting later culture, while the term "English," when not attached to a language writing course, implies a stronger focus upon the place of the work and its author in English (and American) literature of its period and later. The sheer amount of time covered in a humanities course prevents the focus upon the individual and narrowly historical except as such details can illustrate large cultural forces: three courses which cover respectively great books of Greece and Rome, of the Middle Ages and Renaissance, and of the "Modern World" -- that is all of post-Renaissance culture -- three such courses can only deal in the larger contexts. Furthermore, to call them courses in the humanities is to point to wider ranges than the strictly literary.

Aside from English and American period surveys, the English courses focussed upon individual genres are like the survey courses in avoiding the larger cultural

contexts necessarily discussed in humanities courses, and they are like the humanities courses in not going at all deeply into matters of author and literary-historical tradition: if the breadth of coverage prevents narrow focus by the humanities course, the even broader coverage of an entire genre prevents the use of much historical detail even for the purpose of illustration. Because these genre courses focus so sharply upon the individual work itself apart from author and context and because this focus allows much more time for the intensive study of short passages, it's probably best to set them to one side and to think of them as improving the tools of students who may later take the other two kinds of courses.

Thus, the Humanities course emphasizes the light shed by the work upon its cultural context in contrast to the English course's focus on the role of the work within an author's career and within a single country and literary period. Admittedly, these are matters of emphasis; and admittedly the greatest likeness of all is probably that since I am the one teaching both kinds of courses, I will unconsciously use the same classroom techniques which have worked for me in either kind of class. Still, as we all know, shifts of emphasis in the presentation of a wojrk can make all the difference in the way students come to view it. Rather than continue to generalize about these matters, I want to conclude with some particular comparisons of the way I teach Chaucer in an English survey course and in Humanities 108.

I always begin Humanities 108 with the Confessions of St. Augustine: not only is it a great work in its own right, but it seems to me the perfect document for demonstrating the change from a secular, classical, predominately Roman Culture to a Christian, post-classical, more broadly European culture. Next, I will teach something from Germanic culture of the early Middle Ages, usually Beowulf but sometimes a Norse saga; then I teach a medieval romance, usually the Tristan of Gottfried von Strasbourg: already, in three works I have covered three very different works of very different times and literary traditions. I choose the works on two bases: they are indeed "great books" and they provide valuable ways to discuss their respective cultural contexts. Next, I always teach Dante: not only is he the consummate voice of medieval Christianity among poets, but his great work is a summation of so much of the culture of the high Middle Ages. Furthermore, of course, I teach his poem as one of the truly 'great books.' When I come to Chaucer, I am once again choosing and using his poetry in multifold ways: I reject his romances because I have already covered much of the same ground with Tristan and the Divine Comedy; rather I choose a comic and a satiric work , most often the Nun's Priest's Tale and the Pardoner's Tale, respectively. Then, I can point to what the class learned earlier with Tristan as a backdrop and foil to the comedy of the mock-heroic tale of Chauntecleer, and I can set the Pardoner's Tale against the earlier-read Divine Comedy. How much of European culture has been covered and how much is still to go is shown by the class's having covered the thousand years of European medieval culture but still having the Renaissance to come. Clearly each work must carry a great deal of cultural freight if anything like an introduction to the culture of the Middle Ages is to be accomplished, but I try always to remember that, given the severe limitations of time, the work must primarily be studied as a great work itself and that its role as a cultural document must be kept secondary.

Although I can cover more of Chaucer's poetry in a survey course labelled "English," there are severe limitations of different kinds there. Augustine's "Confessions" and Dante's Divine Comedy are just what the class cannot cover, even though they are no less fundamental to Chaucer's time than an English work such as Beowulf or Sir Gawain and the Green Knight. There are losses as well as gains: the breadth of coverage and emphasis upon culture in the humanities courses necessarily misses the opportunities to focus narrowly upon the author, his development, and the

specific time and place within which he and his works had their being; the narrower focus and the restriction to England on the other hand relegates the French romances and Dante's Divine Comedy to the role of being 'talked about' by me rather than directly experienced by the students.

What I manage to gain in breadth and cultural generality in the humanities course is necessarily at the expense of the focus and coherence of the survey course; but I am equally aware of what leaving out all Continental works costs my presentation of Chaucer's poetry, focus and coherence gained at the loss of important segments of the larger cultural context. Each kind of course is a juggling act with opposite dangers: the English course that it get too narrow and the humanities course that it get too broad. While I'm doing my juggling act in each one, I always try to remember the one dish which I must never let fall: the greatness and uniqueness of each work assigned.

Ohio University
Athens, Ohio

TEACHING VIRTUE (LITERATURE)

by
Warren Ruchti

Socrates answered no when asked whether virtue can be taught. This position is part of our culture too. When the warden, who was listening to Ohio University pitchmen who wanted to teach courses in his prison, responded "All you are going to get is smarter crooks," he was with Socrates. When Johnny goes to college he does not go to be taught virtue; his folks pray that he will learn how to make money. And everybody knows that children are essentially shaped and have their basic character before they learn to read. That character was largely untaught but it was learned. It forms the adult's personality and of course his/her values.

But our culture contains another, opposing strain. A former Dean of University College commented on a proposal to drop the requirement that all freshmen take logic and ethics that students had to be taught how to think and how to be good. Not long ago people were exhorted to read the great books in order to improve their characters. Noble virtues still are held to be instilled through the reading of noble works. Pornography is proscribed because it influences character in ignoble directions.

Both views are right and wrong. The first is right because teaching as indoctrination does not instill values, at least not the values referred to in the teaching. But it is also wrong; values can be taught. The second view is right since there is a connection between reading great literature and forging values. It is wrong, however; the connection is not an embedding of values.

Simply to distinguish good teaching (teaching the student, education) from bad teaching (teaching the subject matter, indoctrination) does not help much in understanding the connection between reading literature and forming values. Part of what is needed is a description of how value education through literature works, whether from the viewpoint of Socrates or of the Dean.

We start with a teacher selecting literature to be read and discussed. The choices are made so that the intended students' own lives and experiences relate to the literary content, thus ensuring that possible value issues are not missed altogether or misunderstood. Expanding the students' awareness is a closely related desideratum but probably not easily combined with identification by the student reader with values he is familiar with -- the stomping grounds of her moral battles. But I make it seem too difficult. The two foci can be brought together on different levels, e.g., a narrative referring to the familiar but exemplifying some unfamiliar values should suffice.

However the selection is resolved (even by the principal or the school board or the state) the teacher who wants value education to be central can see to it that class discussion focuses on values. Choices made by characters, confrontations between interests or values or both, weighing of evils, provocations to take-a-stand on the part of the student, moral issues and moral problems and contexts which stimulate

value disagreement and value investigation are present in any literature and ready for emphasis by the teacher. The objective is to get real value issues raised and to raise them in a fashion which defuses them so that youngsters are not intimidated or bored or afraid to think about them, discuss them, take sides and argue about them and try to come to a (tentative) decision about them. The key idea is to stimulate students to participate with values on the students' own grounds and within their life experiences. There will be some distance between the issues students can and want to tangle with and those most attractive to the teacher. Something of a creative compromise is necessary if neither is to be bored.

Literature does embody value sensitive material in the most available and teachable style one can imagine. Nothing dry and abstract about it; seductive rather. The narrative line, the images, plot and character development, action -- the representation of life appeals to us all as no treatise or analysis can. Literature grabs us; we get hooked. But alcohol or pot or whatever grabs us too, and they contribute nothing to values education. The difference is that through literature values are portrayed and expressed. Value aspects are everywhere confronted in a nonthreatening way (It's just a story"), a way which if properly managed provokes thought and the rethinking of initial judgments through sharing and being shared with and thus stimulates the formulation of defensible positions. Language is the vehicle of reference to values in literature and the vehicle of thinking and talking about what has been depicted and exemplified.

I think education consists largely of learning how to think and what things are worthy of our thinking. We improve our thinking by doing it and by finding ways to improve upon it. We do not have to impress that view upon our students; they want to think and to think better. But recall the warden who reminded us that smarter crooks are less desirable than dumber crooks. Will improved thinking about values merely make us more vulnerable to the exercise of cleverness and technique against us by those who have not been properly schooled to honor worthwhile things and to forgo advantage for advantage's sake? Surely there is power enough in the world already. Don't we want, after all, to shape and mold and truly guide our students in their search for values and isn't that what society expects and either wants or fears from us teachers? So, how can we educationally add the inculcation of desirable values in our students? We can't, as was pointed out above.

Not to worry. Students have the basis for (or the actual) values which we find so precious. They are products of our culture, inheritors of the value choices, decisions and judgments made and revised and remade over the centuries and preserved and passed along. They have as an essential part of their worlds the very values we wish they had. These are the values we want to help them to articulate, to think about and improve upon through new inputs and refinement. They are our children.

Literature provides another valuable service here. In our poems, our stories, and our essays the values of our traditions comprise the subject matter. The student who is truly disadvantaged will be introduced to these values through reading and since she is a resident in our culture, even if only peripherally, she will accommodate our culture's values in a natural way. Our values lie in our languages, in our organizations, in our behaviors; they cannot be alien nor can they be avoided. Values, everywhere present, cannot lie unnoticed in our literature and are available there to reinforce the already accrued values the student brings to the school. The values which inform the world whence our student comes into the classroom are the values in the world we inhabit also.

Read and write and talk, but above all think. Education, even value education, will result.

Ohio University
Athens, Ohio

THE MACHINERIES OF DOOM: CYBERNETIC STRUCTURES IN RAY BRADBURY

by
Richard B. Hitchcock

Cybernetics — the relationship between thinking man and imitative machine — is a common concern for modern science fiction writers. Indeed, most science fiction writers devote at least a story or a segment of a novel to how machines affect men, or how future machines will affect future men. And most science fiction writers, with practical justification, tend to view the cybernetic relationship negatively. As Aldous Huxley notes in the forward to BRAVE NEW WORLD:

> Procrustes in modern dress, the scientist must prepare the bed on which mankind will lie; and if mankind doesn't fit — well, that will be too bad for mankind. (BNW, ix)

The image of HAL, the omnipotent supercomputer in Stanley Kubrick's movie 2001: A SPACE ODYSSEY, combined with the news that fifth generation Japanese computers will be able to program themselves, makes the troubling question of cybernetics very relevant to science fiction writers and readers, to teachers and students alike.

The cybernetic aspect of science fiction is eminently teachable. As Margaret Ryan notes in TEACHING THE NOVEL IN PAPERBACK, learning is based upon interest, and interest is likely to grow from "values of immediate concern to the reader" (Ryan, 1963, p. 2) — most young adults are intrigued with machines — up through "values of fundamental concern to all human beings" — machines, as noted above, affect us all. (Ryan, 1963, p.2). Alan J. Madsen, in "That Starlit Corridor" (ENGLISH JOURNAL, Sept. 1964), specifically discusses much the same idea, that science fiction "is saturated with assumptions and speculations which teachers of humanities have neglected: the relationship of science, technology, and space travel to human values." (Madsen, 1964, p. 405) Thus readings in cybernetics can encourage a growth in student interest level and address basic human values at the same time.

Ray Bradbury is one author who both raises interest level and explores man's role in a technological environment. He is outspoken about the potential dangers of cybernetics in several stories of each of his collections. In his essay "Science Fiction: Why Bother?", Bradbury states that "All of the important problems of our age are science fictional problems" and, further, that all such problems "have to do with men and machines and the morality that occurs as a result of those machines impacting on mankind" (SF:WB? p. 2). Bradbury speaks more concretely to the problem in his stories.

Leo Auffman, in DANDELION WINE, asks:

> "How have we used machines so far, to make people cry? Yes! Every time man and the machine look like they will get along all right -- boom! Someone adds a cog, airplanes drop bombs on us, cars run us off cliffs." (DW, p. 24)

But Bradbury does more than cry wolf: he systematicly investigates and categorizes the relationships between man and machine. The pattern in his writing, easily demonstrable in the classroom by selecting several of the stories or novels noted below, shows three stages in man-machine evolution: the construction of primitive machines, the personification of machines, and, finally, the symbiosis of man and machine.

I. PRIMITIVE MACHINE

The primitive machines (primitive here meaning "original" or "derivative," not "crude") appear recognizable in structure and function. Leo Auffman constructs the Happiness Machine in DANDELION WINE from "dead tools" (such as "hammer, nails, T-square, screwdriver") and "inanimate lumber" (DW, p. 39). The Time Machine in "The Sound of Thunder" is "a mass and tangle...of wire and steel boxes...now orange, now silver, now blue" ("Thunder," p. 89). The Happiness Machine functions by spinning and "humming contentedly" and "whirling golden light spokes along the ceiling" (DW, p. 25). The Time Machine also moves with "a snaking and humming." The purposes of these machines may seem far-fetched -- the Time Machine to transport hunters sixty million years back in time, the Happiness Machine "to help boys change from peach fuzz into briar bramble, girls from toadstools into nectarines" (DW, p. 25) -- but in their appearance and use are normal. They seem to us like machines we know, the guillotine or the dishwasher, and they are distinct from humans.

Bradbury is careful to have these machines fail. Eckels, one of the Time Machine's passengers, does disturb the past, and the guide Travis kills him. And Auffman's Happiness Machine burns gloriously. As his wife Lena points out, "the mistake you made is you forgot some hour, some day, we all got to climb out of that thing and go back to dirty dishes and beds not made..." (DW, p. 43) In the wake of these failures, the best machines prove to be human. Colonel Freeleigh, a ninety-year-old man in DANDELION WINE, emerges as a perfect Time Machine by recounting his past with clarity and glamour. Leo Auffman's best invention turns out to be his family: we watch him "tinkering, make a minor adjustment here, eliminate some friction there, busy among all those warm, wonderful, infinitely delicate, forever mysterious, and ever-moving parts" (DW, p. 46).

According to Bradbury, mankind can construct, misuse, or destroy primitive machines for various reasons. But at this stage, man still has control over the machines, and still causes their successes and failures. As Colonel Freeleigh and Leo Auffman prove, primitive machines remain inferior to the human experience. Greater danger lies ahead in the next stages.

II. PERSONIFIED MACHINE

At this stage. the personified machines are recognizable by their structure; the mechanical nature of the machines is still evident. But the functions of the machines becomes confusing, as they begin to overlap with the functions of man. And the purposes of personified machines are clearly to replace man in some of his tasks, to

usurp and absorb some of man's actions.

In "There Will Come Soft Rains," from THE MARTIAN CHRONICLES, a highly mechanized house serves as an example of personified machine. The war on Earth is over, and this house remains standing, devoid of humanity, amid the rubble. Bradbury describes it in biological terms:

> The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerve revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scaled air. (Soft Rains, p. 171)

In its struggle against an alien world, the house acquires mental faculties and neuroses. "It had shut up its windows and drawn shades in an old-maidenly preoccupation with self-protection that bordered on mechanical paranoia" (Soft Rains, 167). And "the stove could be seen making breakfasts at a psychopathic rate, ten dozen eggs, six loaves of toast, twenty dozen bacon strips..." (Soft Rains, p. 171) Thoroughly personified, the structure finally assumes a sense of mortality: "the house began to die" (Soft Rains, p. 170).

A second and more graphically personified house appears in "The Murder," from THE GOLDEN APPLES OF THE SUN. Albert Brock narrates the tale of how he killed his house, "a house that barely tolerates humans," with a "front door that barks: 'You've mud on your feet, sir!'" (Murder, p. 61) Bradbury's personification is much more detailed in this house, involving a series of interior machines that come alive to assail Brock. These machines begin by making demands on Brock: "the telephone...just sits there and demands you call someone" and the stove says "I'm prime roast beef, so baste me!" (Murder, p. 58, 60) Soon the web of machinery tightens. The phone "was an impersonal instrument. If it felt like, it let your personality go through the wires" (Murderer, p. 58). It was, quite literally, in touch with Brock:

> "In touch! There's a slimy phrase. Touch, hell. Gripped! Pawed, rather. Mauled and massaged and pounded by FM voices." (Murderer, p. 59)

Finally the machines become classical monsters of figurative death:

> "...the televisor, that insidious beast, that Medusa, which freezes a billion people to stone every night, staring fixedly, that Siren which called and sang and promised so much and gave, after all, so little." (Murderer, p. 61)

As with the primitive machines, Bradbury has these personified houses fail. In "There Will Come Soft Rains," the house dies, overcome by the natural element of fire; in "The Murderer," Brock does kill the house. but the failures of the personified machines are qualified ones. The house in "There Will Come Soft Rains " dies only because the society that created it is gone also, and in "The Murderer," society views Brock's lone defiance as an aberrant act. The danger is greater at this stage; man has lost control of the machine. The mechanical experience of a stove announcing a meal has replaced the human experience of Lena Auffman cooking for her family. Machines acting like man now pave the way for the union of man and machine.

III. SYMBIOTIC MACHINE

At the symbiotic stage, man and machine are indistinguishable. Man constructs machines to replicate himself. Symbiotic machines function just as their live counterparts, only infallibly. And their purpose is not only to perform physical tasks for man, but to unsurp some moral or emotional functions as well.

In "Punishment Without Crime," from the collection LONG AFTER MIDNIGHT, George Hill hires Marionettes, Incorporated to prepare a robot of his unfaithful wife. After the model torments him about the infidelities, George shoots the robot, purging himself of anger and vengeance. Hill's society approves of this catharsis: "If you wanted to kill, hit, or torture someone, you took it out on one of the unstringed automatons" (PWC, p. 95). But this society goes one more step, and confers on the robots the status, along with the function and purpose, of humanity by enacting the "live robot law." Hill's lawyer first asks: "Are the robots alive or dead?"and then answers himself: "If they aren't alive, they're the next thing to it; they react, they even think" (PWC, p. 96). Consequently, George Hill is executed for murder, although his victim is still very much alive.

The stringless marionettes of "Punishment Without Crime" may inspire catharsis or even pleasure, but the Mechanical Hound of FAHRENHEIT 451 inspires terror. The Hound is constructed in a delicate combination of human qualities and mechanical technology: "sensitive capillary hairs in the Nylon-brushed nostrils..." Guy Montag sees it as "the dead-alive thing," "the dead beast, the living beast." As it sits in the firehouse, it "slept but did not sleep, lived but did not live." And as Beatty says, "It doesn't like or dislike. It just 'functions'." (F451, pp. 22,24)

Although Montag burns the Mechanical Hound and Hill shoots the Katie robot, more Mechanical Hounds from other districts arrive, and other marionettes wait to be created. Man has crossed a boundary in the symbiotic stage; he has created machines in his own image. These machines emerge without limit, and eventually, like HAL, will guard their own plugs. How far machines have come, from the primitive stage where the Auffman family at dinner is the real Happiness Machine, to the symbiotic stage, where animate robots provide the human emotions of fear, anger, and pleasure.

Throughout his stories, Ray Bradbury predicts the evolution of man versus machines from the present stage of machine as complex servant of man up through some future stage where machine equals man. This forbidding progression will emerge from man's laziness, as he relinquishes his own duties to machines. As Albert Brock in "The Murderer" plaintively notes:

> The very idea of these things, the practical uses, was wonderful. They were almost toys, to be played with, but the people got too involved, went too far, and got wrapped up in a pattern of social behavior and couldn't get out." (Murderer, p. 62)

In becoming "too involved," man will soon be forced to ask the same question posed in "Punishment Without Crime": "There's the spiritual side of it, too -- where does life begin or end?" (PWC, p. 96)

The first task of the English teacher is to find guidelines for managing machines. As Bradbury notes:

> Now we have the whole harvest of machineries and must, as each technology appears, blueprint for ourselves a morality that fits, encompasses, translates, and goes on building mankind in the midst of smoky chaos." (SF:WB? p.3)

Readings in science fiction can provide this guideline, this morality. For Bradbury, science fiction is the only source of cybernetic morality, in its "effort to examine each possible machine before it is born, during the time it is being birthed, and while it is destroying or rebuilding us in new shapes of theology or politics or personal, fracture-family relationships" (SF:WB? p. 4).

The second task of the English teacher is to remind students of the humanity still within cybernetics. As Jack E. Heller comments: "The cybernetic age is coming rapidly — the age when we must redefine the worth of man in terms other than the nature of his work and the size of his income" (Yesterday's People, p. 160). Such a redefinition can easily begin in the English classroom.

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The University of Georgia
Athens, Georgia

STUDENT DEVELOPED UNITS ON THE NUCLEAR ARMS RACE

by
Sam Totten

One of the most exciting pedagogical endeavors I have been involved with was brought about my students' avid interest in the nuclear arms race. After having guided my American literature class through an initial interdisciplinary unit on the nuclear arms race that I had designed (see the Fall 1984 issue of The Social Studies), many of the students asked if they could read additional books on the nuclear arms race for extra credit. When I readily agreed, many of them began to ask me to suggest the titles of book on specific subjects (i.e., the atomic bombings of Hiroshima and Nagasaki, all-out nuclear war, etc.). As more and more students began to seek such materials, I suggested that it might be a good idea for individual students and/or groups of students to design a unit on a specific aspect of the nuclear arms race. Eventually, the entire class decided to tackle such a project for extra credit.

Initially we decided to conduct a brainstorming session in which we listed the topics on the board that were of the greatest interest to the students. Within a short amount of time about a dozen topics were scrawled across the board. They were as follows: nuclear terrorism; civil disobedience as means to protest the nuclear arms race; the atomic bombings of Hiroshima and Nagasaki; civil defense and nuclear war; the nuclear power/nuclear weapons connection; accidental nuclear war; all-out nuclear war; the hibakusha (survivors of the atomic bombings of Hiroshima and Nagasaki); atomic soldiers; the Manhattan Project; nuclear deterrence; and, the aftermath of nuclear war.

Once the students selected the topics that they wanted to develop a unit on, we decided to conduct another brainstorming session in which we listed a set of suggested curricular activities that could be included in the units. We all agreed that the list was not definitive and that each student should use his/her imagination in order to develop the most fascinating unit possible. The curricular activities that we came up with are as follows: read and analyze a book of fiction and/or nonfiction; write a critical paper; write an article for the school and/or local newspaper; participate in a small and/or large group discussion; select, read and summarize articles; develop a questionnaire and conduct a survey; use art or the media to convey a message; participate in debate; present material orally; develop interview questions and conduct interviews; write formal letters of inquiry; and, invite guest speakers to class.

At this point we held a brief but important discussion on responsible curriculum development. I explained that the purpose in developing the units was at least twofold: (1) they should provide an excellent learning experience for the individuals that use them; and, (2) they should result in an excellent learning experience for the developer. I also told the students that each unit should not be developed so that the user faced a

herculean task in completing the activities. "Succinctly stated," I said, "the students using the unit should find the activities informative, fascinating, and hopefully, fun."

At that point a student asked, "But who will use our units?" It was a good question which elicited a rather heated discussion. As a class we came to the consensus that those students who wished to teach their units could do so and that they would get extra credit for doing it. I pointed out that since we had other material to cover in class, those who wished to teach their units should plan to take no more than three class periods to do so. I also said that I planned, upon receiving everyone's permission, to make a copy of all the units so that I could draw upon them for use in other classes. The students were particularly pleased by this last plan.

Over a two week period, both in class and at home, the students conducted research and developed their units. In order to make sure that the students were not simply listing materials and activities, I stated that for each piece of written material (a novel, a nonfiction book, an essay, a poem, etc.) that a developer listed in his/her unit, he or she had to turn in a succinct but detailed explanation as to why that particular piece was chosen and how it complemented the theme and focus of the unit. Initially this assignment resulted in a lot of moaning and groaning, but I reminded the students that they were the one, initially, who wanted to read more works about the nuclear arms race. I also figured that this assignment was a fairly good method of preventing the developer from simply listing numerous texts with which he or she was not familiar.

I encouraged all the students to use the Reader's Guide to Periodical to Literature (which they had been taught to use at the beginning of the year) to locate any articles that they were in need of for their unit. In order to facilitate each student's search for any fiction and/or poetry that addressed his/her specific topic, I taught the entire class how to use the following texts: Cumulated Fiction Guide edited by Cotton and Glencross (London: Association of Assistant Librarians); War Study Guide: An Annotated Bibliography of Military Fiction edited by Myron J. Smith Jr. (Metuchen, New Jersy: The Scarecrow Press); Short Story Index (New York: The H. W. Wilson Company); and, Granger's Index to Poetry (New York: Columbia University Press). To further assist them, I presented each student with a copy of an annotated bibliography I had developed which is comprised of a list of nonfiction and fiction on the nuclear arms race (see Social Education, November/December 1983, pp. 515-520).

During the course of the two week period I acted as a resource person, curriculum development advisor, research assistant, and cheerleader. It was a hectic but satisfying two weeks. Some students needed more time to complete their units, and it was agreed upon that they could finish at their own pace out of class.

The units that the students developed were, for the most part, refreshingly eclectic and extremely creative. As for those students who opted to teach their units, they did and outstanding job and the reception of the other students was, generally, very positive. Below I will briefly outline some of the units, both those that were traditional as well as nontraditional in approach, that the students developed.

One pair of students designed a unit on nuclear terrorism. After they completed a search of the literature (using the aforementioned resource books), they developed a short reading list of fiction and nonfiction books and articles that pertained to nuclear terrorism. It was as follows: fiction (The Fifth Horseman by Collins and Lapierre, and The Last of Days by Moris Farki); nonfiction (Nuclear Theft and Safeguards by Mason Willrich and Ted Taylor; The Curve of Binding Energy by John McPhee; The First Nuclear World War: A Strategy for Preventing Nuclear Wars and the Spread of Nuclear

Weapons by O'Halloran, et. al.; and, "Terrorism: A City Held Hostage by Singer, et. al.). Each student who used the unit was directed to read one book of fiction, and one article and/or section of a nonfiction text. Upon completion of the reading each student was asked to develop, by using the information gleaned from his/her readings, a scenario of a nuclear terrorist act. The student was told to include the following information: a description of the terrorist(s); their objectives; how they obtained the materials to build an atomic bomb or how they stole it; the institutions they were threatening; how the act of terror unfolded, including the reactions of the authorities; and, the outcome.

This unit proved to be especially popular with the students because they were able to use factual material while creating a fictional account of a situation. This was a new experience for most students, and in the end this unit was perceived as one of those that was most exciting.

Another group (three students) developed a more traditional but still innovative unit on the atomic bombings of Hiroshima and Nagasaki. In their eight page unit they initially listed the following: resources (short stories, novels, books, articles, films, Reader's Guide to Periodical Literature); a list of social studies objectives (i.e., 1. briefly describe the purpose and outcome of the Potsdam Conference; 2. briefly discuss the debate the atomic scientist had concerning how the first atomic bombs should be used; 3. describe the damage inflicted upon Hiroshima and Nagasaki by the atomic bombs; 4. explain why the atomic bomb proved to be a revolutionary force in modern warfare, etc.); a list of language skills (i.e., A. write clear sentences; B. write a short article using correct form; C. locate and use information; D. select, read, and summarize articles; E. participate in a large group discussion; F. listen critically; G. participate in a debate, etc.). As one can see, all social studies objectives were given numeral designations, and all language skills were given letter designations. The group then listed twenty-eight suggested activities in which they combined the social studies objectives and the language skills (9.e., 1ABC The student will write a short report on the purpose and outcome of the Potsdam Conference; 2CDEF The student will conduct research into the debate that the atomic scientists had in regard to how the first atomic bombs should have been used, and then participate in a large group discussion; etc.). At the beginning of the list of suggested activities, the following note was written: These twenty-eight activities are merely suggestions. Do as many or as few as you wish. You should select those activities that interest you most.

The unit was extremely well done and comprehensive. The students that tried the unit found it exciting, and particularly appreciated the fact that they were given the option to select those activities that interested them most.

Four students decided to conduct a debate on the use of civil disobedience to protest the nuclear arms race. However, prior to holding the debate they developed a resource book on the issue in order to help involve the entire class in their project. Each of the four students chose to be responsible for searching out all the articles that appeared during a single nine year period. (1945-1954, 1955-1964, 1965-1974, 1975-1984) that pertained to their topic of interest. After xeroxing the articles, they decided, as a group, which articles (based upon the value of the information and interest level inherent in each) were to be included in the resource book. Subsequently, they divided up the articles, and wrote and typed succinct introductions (name of the publication in which the article appeared, publication date, author's name, and a brief overview of its theme) for each article. They then pasted the xeroxed article below the introduction. Then they wrote a general introduction to the resource book, designed a table of contents, and placed the entire package in a three ring notebook.

The four students then xeroxed all of the articles again, divided the class of students into groups, and asked each group to read a certain number of articles. The groups were informed that following the debate that the four would take part in, there was going to be a general discussion; and, that an informed audience would be better prepared to take part in the discussion, hence the reading assignment. (The development of the resource book, of course, also served as an excellent research project and helped to prepare the four students for the debate.)

After the debate was held, in which two students argued in favor of the morality and efficacy of antinuclear civil disobedient actions, and the other two took the opposite position, a general discussion was held. To my delight, the resource book, the debate and the general discussion all proved to be resounding successes.

The most popular unit of all, designed by three students, turned out to be a game, somewhat like Trival Pursuit, that tested the game players' knowledge of the history of the nuclear arms race. The game, called "Nuclear Games," included a board, dice, a set of rules, and two sets of question cards. Each of the one hundred cards posed a question. For example: What was the Manhattan Project?; When was Hiroshima atomic bombed? Which U.S. President ordered the atomic bombings of Hiroshima and Nagasaki?; In what year did the Cuban missile crisis take place? What does the acronym MAD stand for? What does fission mean?; Name the five countries that currently possess nuclear weapons; etc.

The three designers insisted that no one was allowed to play the game until all the units had been designed and/or taught. Their rationale for this action was simple: the more the students knew about all facets of the nuclear arms race the more interesting the game would be. This made sense, and the class agreed to their demand. As originally stated, this unit proved to be an outstanding success.

Overall, I found this pedagogical endeavor, i.e., having students develop their own units, to be a resounding success. Not only did the students learn a great deal about the nuclear arms race, but they seemed to become totally engaged in their research. In essence, they became active rather than passive learners, and they felt and believed that they were dealing with a highly relevant study. This endeavor involved a lot of extra effort on the teacher's and the students' part, but all agreed that it was well worth it.

U.S. House of Representatives
Page School
Washington, D.C.

MOMMIE DEAREST:
RESEARCH THAT CANNOT BE PLAGIARIZED

by
Stan Sulkes

In the third quarter of Freshman English, students are instructed in the writing of a research paper. After trying several topics, I modified a suggestion from a colleague, Fran Harmon -- one that appears in both history and women's studies journals (to say nothing of the best seller charts) -- to wit, a family history. What I ask of students is to construct a biography of one of their parents -- a partial biography -- one that explores some facet of the parent's life. Such an assignment has several advantages: it allows for the integration of the literature segment of the course with the research segment; and it involves several kinds of research activity: interviews as well as library readings. (For the interviews, I encourage the use of an inexpensive tape recorder.)

Students are permitted to develop one or more of a variety of interests: their approach may be cultural, historical, sociological, or psychological. To aid them, I supply examples of the kinds of questions they might wish to use and augment -- questions on such matters as religion, marriage, familial values, employment, child rearing, ethnicity, attitudes toward leisure. Or, I suggest, a student might wish to explore to what extent his/her parent was representative of some dominant set of values. Whatever the choice, I advise them to be as exact as possible in conveying information in the paper: using exact dates, names, ages, physical descriptions, characteristic gestures, speaking habits. Accuracy is important: we urge them to be crucial, to evaluate responses, to cross-check information when in doubt. But so is readability: find ways to make the material interesting.

As part of their assignment students must develop a bibliography of works they might use. (Because of the current interest in women's studies, a great deal of critical material is available on mother-daughter relationships, considerably less on others.) As an aid, I supply them with an annotated list of literacy readings to select from. The literary readings from the course stress parent-child relationships. From X. J. Kennedy's Literature text, I assign Death of a Salesman, The Glass Menagerie and A Doll House. (Blood Wedding is an alternative choice.) In addition, I discuss several poems. Lyn Lifshitz's Tangled Vines is a useful collection of mother-daughter poetry to draw from. The previous quarter, students are assigned Faulkner's "Barn Burning," Olsen's "I Stand Here Ironing," Beattie's "Dwarf House". Thus, students have a good deal of literary background for this paper and on their own have mainly to study the historical period of their parents' formative years: the 1950s and 1960s.

For practice, students are required to create thesis statements based on the plays we discuss in class. Choosing one of these theses, I then ask each student to construct an outline, then to cluster into groups to create a group outline. By this means, they develop skills that will be needed for the completion of their own papers.

As often as possible, I stress that they have latitude to present this material as they wish, provided that they remember that this agreement is indeed a research paper.

As mentioned earlier, I find that students grow interested in writing a paper of this sort, but they must also negotiate between the perils of Scylla and Charybdis. On the one hand, they must be cautioned not to use this as a substitute mother's day card — a completed paper that is all sweetness and light. On the other hand, the parent will probably be curious to read it, so the student must be aware of multiple audiences: parent, members of the class, and teacher.

The title of this paper indicates that this topic cannot be plagiarized; but, of course, that is a trifle overstated. Let me offer a tip: when assigning this paper to your students, check to see if you've previously taught any of their siblings.

Raymond Walters College
Blue Ash, Ohio

"CLASSIC-ROMANTIC: AN HISTORICAL OVERVIEW": AN INTERDISCIPLINARY COLLEGE COURSE

by
John A. Calabrese

Editor's Note.

The following is the rationale, course outline, and bibliography for an interdisciplinary course at Texas Women's University taught by Dr.John Calabrese. It is presented as one possible way to integrate all of the arts into one course.

Humanities courses at TWU, as at many other institutions, do not attract large enrollements and are at times in danger of being eliminated. Dr. Calabrese is offering the course presented here as an experiment to see if an interdisciplinary approach might attract more students. He reported at the beginning of January that 20 undergraduate and 12 graduate students had signed up for this elective in a department where getting the 10 students necessary to offer a course was sometimes difficult.

As you will see by reading the outline, the course includes the visual and performing arts as well as literature. It also makes heavy use of speakers from various disciplines. This approach could be used to teach a period course, such as arts of the Resaissance, or possibly as a way to present a literary figure, Shakespeare and his times, for example. Obviously, the course presented here is college level, but this interdisciplinary approach could be adapted to the high school level with a change of texts and possibly a limiting of its scope.

(Pat Scott)

Classic-Romantic: An Historical Overview, a special topics team-taught interdisciplinary course, presents one of the most pervasive dialectics in the history of the arts. At one time or another, in one art form or another, and sometimes in several simultaneously, the Classic and/or Romantic sensibilities strongly exert themselves.

With Classic-Romantic it is my objective, as assistant professor of art history, to offer a course that not only introduces the fine arts to students with little or no background, but at the same time meets the practical needs of students on several levels: art history; general humanities requirement; unique elective alternative.

The Classic-Romantic duality flourished within a particular historical period, the late 18th-early 19th centuries in the visual arts of painting, sculpture, and architecture as well as in the other fine arts. With this period as the historical framework for the course, guest lecturers were then sought who would best represent the areas of music, poetry, drama, and dance along with other related fields such as mythology and government.

First and foremost, the course comes to grips with the significance of the

general concepts Classic and Romantic as well as the specific aspects of each term. The underlying goal and hence benefit of the approach of one theme through many art forms is an aesthetic one in the philosophical sense: What do we mean by the concepts under examination and how can they be seen to apply to each particular art form. The course then concentrates upon examining the Romantic and Classic sensibilities in the major art forms of the chosen period. Of course proper consideration is allotted to pertinent preceding developments such as Greek Art. Finally the modern age is glimpsed in order to whet the student's appetite for and arouse awareness of continuations and transformations of the two tendencies in the arts. The course is by no means an exhaustive study of every classic or romantic manifestation. Rather it proposes to spotlight key examples which hopefully will instil in students a desire for further exploration.

It is extremely difficult to inject a course like Classic-Romantic into a tightly planned curriculum which does not currently have an interdisciplinary program of studies. However, it is heartening to have the staunch support of studies of the Dean of the College of Humanities and Fine Arts, Dr. Wilkes Berry, who is an avid believer in any viable creative endeavor in this direction.

Having a doctoral degree in interdisciplinary studies, I find it an exciting challenge to be given this opportunity to coordinate such a joint effort as Classic-Romantic. I also feel that my M.F.A. experience in painting and drawing is a valuable asset in making the artist come alive within the creative perspective.

Classic-Romantic: An Historical Overview
Art History 4903.01/5903.03, Special Topics Course

Course Description: Classic-Romantic: An Historical Overview is an interdisciplinary special topics course sponsored by the College of Humanities and Fine Arts. There are no prerequisites. Faculty members from various departments both inside and outside the College will participate (see Syllabus). It is an upper level undergraduate course that is open for both graduate and undergraduate credit and may fulfill a humanities elective or art history requirement. The course proposes to present and explain the concepts classic and romantic both as generic terms and within the specific contexts of the major art forms: painting, sculpture, architecture, music, dance, drama, literature. The instructional approach, which will include lectures, presentations, and discussions, will be an historical survey in order to present these persistent trends and show how they exist and develop at specific times and throughout the history of Western Art. This course is by no means an exhaustive study of all Classic or Romantic tendencies. Rather it proposes to spotlight key examples which hopefully will instill in students a desire for further exploration.

Requirements: Participation in discussion; two short reports on assigned readings; one research paper on a specific Classic or Romantic art form or artist; final exam (essay).

Reserve Readings: A number of books, articles, and select examples of literature relating to the subject matter will be placed on reserve in the Texas Women's University Library. On occasion readings from these materials will be assigned.

Syllabus

Classic-Romantic: An Historical Overview

Week I 1/15-1/17
A. Introduction to Course: Syllabus, texts, requirements
B. Classic-Romantic: Concepts, definitions, attributes

Week II 1/22-1/24
A. Concepts Continued: Discussion
B. Historical Overview: Ancient through 20th Century

Week III 1/29-1/31
A. Greek and Roman Architecture
B. Classical Greek Sculpture

Week IV 2/5-2/7
A. Dr. Elizabeth Scone (Department of Language and Literature) Greek and Roman Mythology
B. Dr. Vivian Casper (Department of Language and Literature) Greek Tragedy

Week V 2/12-2/14
A. Dr. Lavon Fulwiler (Department of Language and Literature) Medieval Romance
B. Classical Elements in Examples of Medieval, Renaissance, and Baroque Art

Week VI 2/19-2/21
A. Professor Lewis Shena (Department of Music and Drama) Neo Classical Baroque Drama
B. Late 18th - Early 19th Century Neo-Classical painting, architecture, sculpture

Week VII 2/26-2/28
A. Late 18th - Early 19th Century Neo-Classical painting, architecture, sculpture, continued
B. Dr. Timothy Hoye (Department of History and Government) Ideal Government

Week VIII 3/5-3/7
A. Dr. Thomas Brown (Department of Music and Drama) Classical Music - Sonata Allegro Form
B. Dr. Richard Rodean (Department of Music and Drama) Classic-Romantic and Beethoven

Week IX 3/12-3/14
A. Dr. Richard Rodean (Department of Music and Drama) Romantic Music - The Lieder and Musical Drama
B. Late 18th - Early 19th Century Romantic Painting

Semester Break 3/14-3/24

Week X 3/26-3/28
A. Dr. Lavon Fulwiler (Department of Language and Literature) Romantic Poetry - Blake and Keats
B. Dr. Joyce Thompson (Department of Language and Literature) American Romantic Literature

Week XI 4/2-4/4
A. 19th Century Romantic Painting
B. 19th Century Romantic Painting - Landscapists

Week XII 4/9-4-11
A. Dr. Janice La Pointe (Department of Dance) Romantic Dance - Classical Ballet Form
B. Panel Discussion - Open to Participants

Week XIII 4/16-4/18
A. Dr. Dean Bishop (Department of Language and Literature) The Pre-Raphaelites
B. Convocation

Week XIV 4/23-4/25
A. Romantic Personalities - Van Gogh, Gauguin
B. Turn of 20th Century - Classical Formalism in Cezanne and Picasso - Romantic Aspects of Expressionism

Week XV 4/30-5/2
A. A look at Futurism, Dada, Surrealsim
B. Other Romantic Personalities - Jackson Pollock, James Dean Discussion, Evaluation of Course

Texts

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"WHERE'S THE BEEF?"

by
Marilyn Stanard, Ph.D,

As part of my doctoral dissertion I focused on how two English teachers in a rural junior high school established classroom rules at the beginning of the school year (Stanard, 1983). These formal rules which related to student social behavior were announced by the teachers at the opening days of school. Printed on yellow construction paper they were posted above the green board proclaiming:

BRING ALL MATERIALS TO CLASS

RESPECT THE RIGHTS AND PROPERTY OF OTHERS

NO TIPPING IN YOUR CHAIR

An informal rule concerning student academic behavior, however, also emerged and became part of the class structure as well. This unannounced rule grew out of the teacher practice of rewarding students for correct form and discouraging students from discussing the meaning of their grammar and writing lessons in class. The informal rule appeared to be "form is the substance of the curriculum." Through twelve weeks of daily class observations, audiotapes, interviews with staff and students, questionnaires, and samples of student work, I noticed the common teacher practice of emphasising mechanics and structures while avoiding the "beef" of the curriculum which was the meanings of language and literary themes and the applications of each to student lives. Students were left on their own to discover these meanings hidden under the "pickle" of form.

For instance, most students accepted the notion that the content of their grammar lessons was unimportant, yet on occasion would comment on the idea within a grammar sentence. Loud laughter from the rest of the class would follow-a signal that students understood that the content was not to be discussed. Form of language was important, but so was form in the process of test-taking situations and in writing assignments. Students were told:

> I assign point values to the work - if you follow direction.
> If the directions said to circle the noun and you underline it,
> I mark it wrong.

Another example of this practice occurred when teachers told the students to use ten words in a paragraph. "Write every other line. Underline the ten spelling words. Indent the paragraph and start every sentence with a capital and use an end mark." The same emphasis on form was extended from grammar lessons and writing assignments to discussions of films which were chosen for their affective value. Both teachers told me that they hoped the films which centered on the theme of loneliness would develop students' sensitivity to others.

I became excited about the films, thinking that the teachers would emphasize the film's content and that rich discussions would follow. However, after showing the three films, the teachers asked the students to list the sequence of events, the imagery that was used and descriptive adjectives of the settings. On several occasions students raised concerns about the behaviors of the people in the film and their own feelings towards them. In both classes the teachers redirected the students to the structural elements of the films and did not discuss student concerns. Two boys asked if they could respond to the films through writing poetry and were told that, "No, you are to write in prose." One student asked if she could write about her own experience with loneliness and was told, "Write only in the third person." The teachers assured the students that their stories would not be read aloud.

The following day one of the tachers read her own moving synopsis of a film using highly descriptive language. Following the reading, she asked for student reaction to her sensitive account. A boy raised his hand asking, "Why didn't you skip every other line and use ink?" Students had learned to observe form rather than meaning.

I was perplexed by this teacher behavior because the two teachers were avid readers, closet authors themselves, and were warm, caring individuals. One teacher later shared with me that she believed she was not supposed to teach for "values" - that the school board and the other "little" English teachers would not approve. "We're supposed to teach phrases and what they modify - I think it's retarded. But we do it. It's what's always been done in eighth grade English class."

While the students overwhelmingly stated that they liked their English teachers, the vast majority did not see the value of their English classes or how they were to benefit from the instruction now or in the future. They did their daily work, however, but seemed to engage in task completion, rather than in learning.

While I gained many valuable ideas concerning student social behavior during this study and found the two teachers to be excellent disciplinarians, I was disturbed by the substance of the English class and students' academic behavior. In searching for clues as to why this curriculum was acceptable, I interviewed the school board president, attended board meetings, talked with the principal and parents and read the community's daily newspaper. A recurrent theme played throughout all these data sources. "What was good enough for Dad is good enough for these kids." "Back to the basics." "A measure of improved test scores is a measure of a good school." The community demand appeared to call for a technological appraoch, devoid of such "frills" as creativity, invention, exploration and critical thinking. Affective concerns were not to be addressed except in squelching misbehavior of students. The two teachers therefore appeared to behave appropriately in fulfilling the expectations of the community. Teachers with other notions had left the system.

This is not to say that the two teachers were incompetent, only that they were not change agents in the system. They did not determine curriculum - they implemented it.

All of which raises the question of what is the role and responsibility of the English teacher? Is the teacher to be reactive or pro-active in curriclum change? Is the English teacher to respond to national political pressures of teaching basic skills in a compartmentalized fashion? Are students capable or deriving meaning from grammar and writing lessons without teacher aid? And if there is no meaning to be derived from the English curriculum, have we not returned to John Dewey's powerful question,

> "What avail is it to win a prescribed amount of information about geography, history, to win the ability to read and write, if in the process the individual loses his own soul: loses the appreciation of things worthwhile, of the values to which these things are relative; if he loses desire to apply what he has learned and above all, loses the ability to extract meaning from his future experiences as they occur (Dewey, 1963, p. 38)."

This back to basics approach is not indigenous to this community alone but appears to be reflected throughout many of our nation's school (Cusick, 1973)(Gage, 1978)(Jackson, 1968)(Snook, 1972)(Stanard, 1982). If we as a society continue to clamor for a technological approach to education improvement, will we not reduce learning to be a bone pile of structural elements and basic skills? How will meanings be ascribed to such learning? After years of circling, underlining and filling in the blank, will our English students even know that there should be substance as well as form in the curriculum? Will they know to ask, "Where's the beef?"

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West Virginia Unive sity
Morgantown, W.V.

WEAVING WEBS AND CROSSING BRIDGES FOR BUILDING READING IMPROVEMENT IN ENGLISH CLASSES

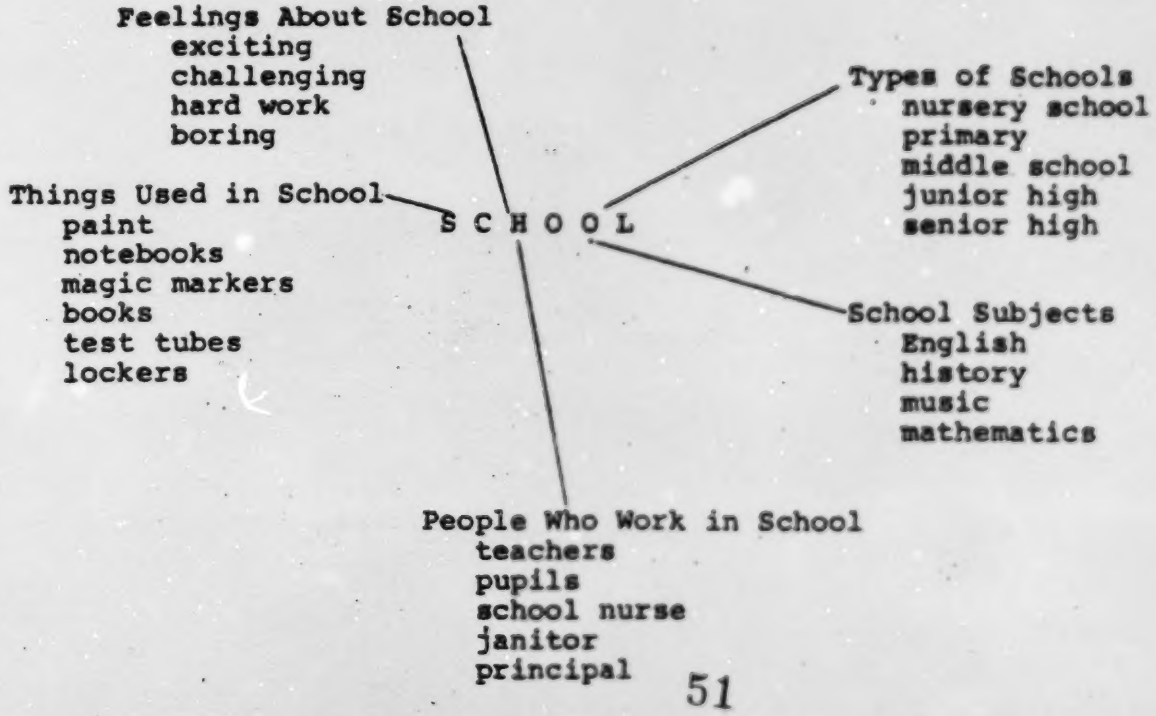
by
Susan J. Daniels

The strategy of semantic webbing has found a very successful place in the reading circles of today's elementary classrooms. The technique can also play an equally-valuable part in improving reading instruction in English classes from elementary through high school.

Essentially, semantic webbing is a process where diagrams (or webs) are constructed to visually display how words are related to each other. Students see "old" words in a new way; they cross bridges from the known to the unknown. Because vocabulary development is so important to better comprehension of reading material, the semantic web can be significant in improving student achievement (Burns, Roe, and Ross, 1984). Johnson and Pearson (1984) suggest the following steps when building a semantic web:

1. Choose a key word related to classroom work.
2. List the word on a large chart tablet or on the chalkboard.
3. Encourage students in small groups to brainstorm for as many words as they can that are related to the selected key word and to list them by categories.
4. Have pupils share their prepared lists orally and place them on the large chart in categories.

A sample product may be:



Discussion of the semantic web is a crucial part of the lesson. Johnson and Pearson (1984) state that the purpose of the lesson is to encourage students to become aware of new words, to find new meanings from old words, and to see the relationships among words. Questions for the "school web" may include, "When is school exciting?" or "How is a middle school different from a junior high?" or "What school subjects could be taught together and how?"

A key word for a semantic web in English class may be a title for a book. For example, "Star Wars" could be the web's center with categories listed as "Spacecraft," "Robots," "Human Characters," "Space Equipment," and so forth.

Semantic webbing can be used before reading to help build the background of experience that is so important in comprehending a story (Lapp and Flood, 1983); or it can also serve as a post-reading activity. For example, in the Star Wars web students could use the web as an excellent review technique that would help students organize concepts and vocabulary about the story plot in the book.

A web can also be used before the literature lesson to share the students' prior knowledge of the subject and then used after the lesson to add new information gleaned from reading the chapter. Pre-reading and post-reading responses can be demonstrated by the use of different script, different colored chalk or markers. The resultant map would be an excellent visual to study for a test. As McNeil suggests, one advantage of teaching words for their associative and categorical meanings is that it enhances recall (1984).

Semantic webbing is indeed a very flexible teaching technique, so adaptations are widespread. English teachers who do use webbing in its various forms will find it to be a very successful way to weave and build the reading skills of their students.

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University of Akron
Akron, Ohio

THE ART OF TEACHING: APPLICATION OF SCIENTIFIC PRINCIPLE

by
Charles Lamar Thompson

There exists a common misconception among many teachers that effective teaching is an art. The phrase "art of teaching" has become virtually sacrosanct in our society because it carries with it hints of the supernatural, the not-to-be-known. Art, after all, is the product of inspiration, and what could be less tangible, less amenable to analysis, than that? Through the ages, the artist has been looked upon as something qualitatively different from the remainder of humanity. For good or ill, he has been set apart from his fellows and absolved of his responsibility to observe the niceties society imposes. Even in his errors he is secure, for who would make so bold to judge of genius? Alexander Pope, himself a man who scrupled not to judge, has this to say of error in great artists.

> Thus Pegasus, a nearer way to take,
> May boldly deviate from the common track;
> From vulgar bounds with brave disorder part,
> And snatch a grace beyond the reach of art....
> ("An Essay of Criticism," ll. 150-3)

And again:

> Great wits sometimes may gloriously offend,
> And rise to faults true Critics dare not mend;
> ("An Essay on Criticism," ll. 159-60)

Nor is Pope the only poet to make such a distinction between the great artist who enjoys "inspiration" and the common run of mankind. Another such is Robert Browning who voices a similar sentiment through 'Andrea Del Sarto (Called "The Faultless Painter").' Speaking of the young "Urbinate," Raffaello, and of his work, Andrea comments in this wise.

> Well, I can fancy how he did it all,
> Pouring his soul, with kings and popes to see,
> Reaching, that heaven might so replenish him,
> Above and through his art—for it gives way;
> That arm is wrongly put—and there again-
> A fault to pardon in the drawing's lines,
> Its body, so to speak: its soul is right,
> He means right—that, a child may understand.
> Still, what an arm! and I could alter it:
> But all the play, the insight and the stretch-
> Out of me, out of me!
> ("Andrea Del Sarto," ll. 107-17.)

He has the command of technique that would enable him to correct the flaws in

Raffaello's lines but fears to tamper with some greatness born of "inspiration" and beyond his ken. His is the almost universal sentiment of "technicians" in the face of great "art," but there remains a question as to whether such an attitude is justifiable.

Must we, because Pope and Browning accepted art as something beyond the scope of analysis, build pedestals or shrines to hold our artists? And if we do in stone as we have done already in conceit, what man among us would not join such lofty company as Raffaello, Pope himself, or Browning? Is it any wonder that teachers too have called the excellent in teaching by the name of "art?" Rather, the wonder is that any one of us would look for explanation (always saving "inspiration") of the "born" teacher, the person whose seemingly intuitive grasp of methodology obviates the need for teacher training programs. But, paradoxically, such programs have proliferated in spite of the view that teaching is an art which cannot be analyzed. Further, they have improved steadily because of the theoretical and practical work done by behavioral psychologists such as B. F. Skinner at Harvard.

Behavioral psychology, which some have called reductionist psychology in an attempt at pejoration, provides educators with a workable model upon which to base their teaching methodology. Furthermore, behavioral principles can be so utilized in school and in society at large that a resultant engineered culture will emerge. To ignore the analysis of behavior and its causes which science has evolved is to ignore what may well represent humanity's last opportunity to overcome pollution, overpopulation, nuclear atomization, and a number of other ills the flesh has adopted. Professor Skinner points out in his latest book, Beyond Freedom and Dignity, that we have come to this point in time through uncontrolled conditioning of human behavior patterns according to contingencies of reinforcement which have emerged at random through a process of social evolution. Some examples are of value in reinforcing his position.

Alvin Toffler has obviously found it reinforcing to write about Future Shock (to the tune of over 550 pages). It may, and most probably will, prove to be a prophetic work. If we do not adopt behavioral engineering as Skinner proposes, then we will indeed have to contend with a future filled with unpleasant and unforeseen consequences. Toffler's predictions, many of which are quite interesting and probably quite accurate, are logical extensions of trends now apparent in society. If these trends are allowed to continue unchecked, then the children have every right to expect what Toffler prescribes for them, education for the unknown and unexpected. Interestingly enough, a model for teaching children to cope with novel environments through providing them with adaptive skills such as research methods already exists. It is to be found in a chapter entitled "Teaching Thinking," written as early as 1968 by none other than Professor Skinner.[1] We could, then, educate children exclusively to handle the multiplicity of contingencies upon which Toffler has speculated in Future Shock;[2] we could also make use of behavioral engineering in order to shape a future the contingencies of which would derive quite predictably from advance planning and which would thus have little shock value. Metaphorically, the choice is whether one would prefer to employ Salk Vaccine or to learn the various uses of the crutch, the brace, and the iron lung in case Poliomyelitis should strike. This is not to contend that children should be unaware of problem solving techniques, but rather it is a proposal that unexpected future problems be minimized by advance engineering.

Walden is the record of one man's attempt to escape from a society filled with stimuli which were aversive to him, but it is significant to note that Thoreau might have had to seek other quarters if a larger segment of society had listened to his different drummer (set of positive reinforcers). That he found the area largely desolated is a testimonial to the number of his contemporaries who were adequately

reinforced by social rewards and who chose to remain in the urban milieu. This is but to say that Thoreau was an anomaly, albeit a rather harmless and even "admirable" one. So was Hitler an anomaly, but few admire him beyond a small band of neo-Nazis who have somehow been reinforced by aversive control of society. Perhaps it is because they were schooled under aversive controls. At any rate, such speculation is idle. The fact is that the ratio of neo-Nazis to general population is small. This is so because of a number of contingencies which have emerged in society, one example of which is the obvious fact that few people are positively reinforced for exhibiting or voicing neo-Nazi behaviors or beliefs. The number of such people could be reduced drastically, however, by behavioral engineering. It would be a matter of rearranging contingencies so that utilization of aversive control as a means of government would not lead to reinforcement.

These examples, derived from the social macrocosm, have profound implications which must not be ignored by those who design the educational microcosm. The engineering of a society is an Herculean task which may or may not be undertaken by our culture on a large scale. Educators, however, have already accepted a similar challenge whether they are prepared to admit it or not. Schools are in the business of behavior modification, as Professor Skinner points out in The Technology of Teaching,[3] but they have resisted using the most efficient means of changing behavior because of a number of considerations which may generally be reduced to fear of the loss of freedom and human dignity. The teacher, for instance, becomes less of an "artist" when he uses an efficient conditioning process which he has learned in opposition to some innate "talent" for teaching. He deserves no credit for allowing learning to take place naturally, and as credit is diminished so is the "dignity and worth of the individual."[4] It is the height of selfishness (a behavior for which we have long been reinforced) to deny the children an opportunity for efficient learning in order to preserve our own self-esteem. It is useless to perpetuate an inefficient learning system in lieu of one which is effective, and indeed it might be viewed as criminal if enough people were possessed of a social conscience which held species survival as its foremost value. This is, of course, not the case. Of those people who have read this far, the majority have already judged the material and sentenced it to oblivion, not because of its lack of psychological validity (which might be called into question on the basis of contrary experimental evidence) but because they have been reinforced time-out-of-mind for agreement with the contrary views which comprise the "literatures of freedom and dignity." There is another literature, though, which should be examined before it is rejected (although it is doubtful whether such literature can be read objectively by one long conditioned to opposite positions). Let us approach it as a tool by which common educational aphorisms are explained; at this point in time that is perhaps the best approach.

Gilbert Highet, in The Art of Teaching, proposes to isolate a number of elements which make for effective teaching. Furthermore, his picture of the teacher as artist leads one to believe that an individual is either possessed of these behaviors or not, and that the alternative to having such behaviors in one's repertoire is to find another job (a bit of advice he gives more than once in his book). For those teachers who do not have the behaviors Highet specifies, finding another job is one (and probably the most reinforcing) solution to their problem, but we now have the technology to develop these behaviors in teachers through known behavioral engineering techniques. The reason that the former solution is hypothesized as most reinforcing stems from a contingency implied by the latter. In order to acquire the specified behaviors through conditioning, one would have to put by his ideas of freedom and dignity and come under the direction of a psychologist skilled in behavioral engineering. This would imply a loss of "self-control" and a corresponding reduction in "freedom and human dignity." How many would be willing to accept these consequences

in order to acquire behaviors consonant with effective teaching? The answer is "very few" since most of us are positively reinforced by our illusions of "freedom and dignity," of some innate personal autonomy. Still, despite the fact that few are prepared to accept its implications, this alternative to leaving the profession should be explored.

Professor Highet, operating from enviable experience and a fine perception of the profession, recommends that a teacher know his subject in great depth. No one dares quibble with this assertion, and perhaps they should not, but it should certainly be examined. The question here, it seems, is not whether one should know his subject so much as why it is beneficial to possess this knowledge. The answer lies in the realm of behavioral psychology. "Knowing one's subject" is merely a set of symbols which is used to identify a set of very specific behaviors. To "know one's subject" is to be able to answer questions concerning it, to lecture about it, to explain it in verbal or written symbols, and perhaps to extend its sphere of influence through some behavior which is reinforcing in the context of an enlarged discipline. Having a large and ready repertoire of behaviors which demonstrate competence in one's discipline is, in its turn, conducive to effective teaching because the students are reinforced by coherent, interesting lectures, by logical explanations, and by immediate, lucid answers to their questions. This is, of course, a gross oversimplification of the contingencies of reinforcement operating in the classroom situation, but it is not nearly so oversimplified as the stark dictum to "know your subject."

Another condition for effective teaching which Professor Highet posits in The Art of Teaching is that the teacher must like children individually and in groups. Again it is desirable to inquire why liking the young people with whom one works is so necessary to a teacher's effectiveness. In order to answer this question, one must identify the behaviors which are subsumed under the generalization "liking the students." If one observes a teacher who is known to "like the students," he observes a set of behaviors which are reinforcing to the students. When they approach the teacher, he smiles and acknowledges them; when they speak, he answers; when they question, he responds; when they request aid, he gives it; when they look troubled, he attempts to alleviate their difficulty. This is not an exhaustive list of such behaviors (it omits, for instance, student behaviors which the teacher finds reinforcing), but it should serve to clarify the point that "liking the students" is not an unitary entity and that any attempt to treat it as such is indeed reductionism in its least defensible form.

We must reject Highet's belief that there is an "art" of teaching, just as we must reject the beliefs of Pope and Browning that the artist was of superhuman stuff. Certainly a fine artist and a fine teacher are both exceptional individuals, but the difference is one of quantity rather than quality. "Art" is but another symbol for a set of behaviors which can, if identified, be conditioned into individuals with functionally adequate brains. Not only in Highet but also in every other source which purports to explain or outline the "art" of teaching, the large oversimplifications can be explained in behavioral terms which then become of practical value to theorists and practitioners of educational methodology. If such requirements as "liking the students" are viewed not as mysterious inborn traits (gifts from the gods, perhaps) but rather as a set of behaviors which may be observed, recorded, and included in the repertoire of future teachers through conditioning processes, the terminology such as "the art of teaching" will be relegated to its proper place in the scheme of things--a convenience shorthand symbolizing the observed behaviors which have been shown effective in teaching. Teaching, in its turn, will assume its proper role which Skinner specifies as "...the arrangement of contingencies of reinforcement under which students learn."[7]

NOTES

[1]"Teaching Thinking" is chapter six of Skinner's book, The Technology of Teaching.

[2]Alvin Toffler, Future Shock (New York: Bantam Books, 1970).

[3]B. F. Skinner, The Technology of Teaching (New York: Appleton-Century-Crofts, 1968), pp. 14-16.

[4]The concepts of human "dignity and worth" are called into serious question in B. F. Skinner's work, Beyond Freedom and Dignity (New York: Alfred A. Knopf, 1971).

[5]Gilbert Highet, The Art of Teaching (New York: Alfred A. Knopf, 1954), p. 15.

[6]Ibid.

[7]Skinner, The Technology of Teaching, p. 64.

Memphis State University
Memphis, Tennessee 38152

THE LITERATURE CURRICULUM

by
Marlow Ediger

What can the teacher do to encourage pupils to read library books in the classroom setting? Chambers[1] recommends the following:

> First, and above all, is our attitude about the role of reading--real reading--in the classroom. If we help students understand that the purpose of developmental reading and the acquisition of reading skills is to give them the key to the world of literature and all its wonders, we have moved forward, indeed. The library, or the library corner, should not be a place for free activity alone, or an extracurricular activity. Instead, it should be an interesting place to which children can go often, expecting to find an exciting, changing collection of good books. It should be a place of adventure and delight where children are encouraged to hunt, browse, and explore. It should be a place where he can choose books, that will give him answers or provide delight. Weekly book talks can attest to our attitude about books. By our attention to a good trade book in the book talk, we indicate the worthwhileness of children's literature. Children are affected by our attitudes toward things. That is part of the way they learn. The way we view the role of children's literature as part of their lives does a great deal in teaching them the value of reading that literature.

Pupils need to experience a quality literature curriculum. Thus, the reading curriculum needs to go beyond goals of having learners identify new words as well as developing skills pertaining to diverse types of comprehension. There are numerous reasons for emphasizing a quality literature curriculum.

First of all, pupils cannot experience all facets of living directly. They can learn, however, from vicarious experiences, e.g., reading what others have done, achieved, acquired, and experienced. There are, of course, selected experiences that none of us would wish to live through. Thus, a reader can learn much from others' deeds, thoughts, and acts. A reader might then be able to formulate his/her own goals in life more adequately through reading what others have experienced. There are groups in society who wish to censor diverse selections from the literature curriculum. The censored selections appear much more so on the senior high school level than the elementary school level. The literature curriculum, however, must assist pupils to formulate their own goals and purposes in life.

Values can be dictated to pupils by parents, teachers, and others in society. Too frequently, dictation of values to the young has not been effective. Also, the dictated values may not be appropriate in a changing society. Conservative values then might not be applicable in the coming years. There are values, however, that have endured in space and time, such as doing unto to others that which we would want done to us. Even then, in changing times and situations, the Golden Rule needs reinterpretations

and modified implementations. From a study of literature, pupils can evaluate and adopt selected desired values. Donoghue[2] wrote:

> While the children's first exposure to literature is Mother Goose and other rhymes and stories, children should gradually experience every type and form of literature in a school program that is comprehensive and sequentially plotted throughout the elementary grades. Such a program not only strengthens the developmental reading curriculum but contributes in a significant way to the attainment of several other objectives of elementary education.

Secondly, reading quality literature can provide relaxation for the reader. Much is spoken and written about means of coping with stress. Individuals in society need to cope with many unwanted situations. The involved person needs to find ways of dealing with stress. Reading can be a good way of restoring equilibrium. One can forget about stressful situations when reading. The reader can become so thoroughly engrossed in reading ideas that little or no time is inherently available for worrying, regretting, or fearing.

The teacher and parents must be actively involved in assisting pupils to become proficient in reading. The teacher alone cannot perform this vital responsibility for the pupil. Parents must also like reading and support a quality reading curriculum in the school/class setting. The pupil must assume major responsibility in wanting to learn to read. Otherwise, how can a pupil learn to read in order to achieve goals pertaining to relaxing the self?

Thirdly, literature for pupils can provide a guidance resource. There are learners who experience grave personal and social problems. Difficulties are involved when identifying problems and attempting to assist pupils in overcoming these difficulties. No doubt, an adequate number of good counselors are lacking in the school setting. Children's literature can provide assistance to pupils in attempting to cope with personal and social problems. What kinds of problems do pupils experience? These might well include poverty, shyness, aggressiveness, hostility, ill health, obesity, excessive tallness or shortness, and loneliness. The teacher needs to guide pupils individually to choose library books which assist in coping with problematic situations.

Fourthly, each pupil may receive assistance from reading literature in becoming knowledgeable about diverse kinds of careers. Too frequently, workers in society have drifted into a job or occupation. The "drifting" into the world of work has made for feelings of dissatisfaction in the occupational/vocational arena. Certainly, a quality career education program can provide pupils with selected understandings, skills, and attitudes needed to be successful ultimately in the world of work. Each person needs to achieve optimally in the career arena. Working at jobs/occupations that are not personally rewarding can make for feelings of futility. Literature on careers written for learners on different achievement levels can provide necessary subject matter for pupils contemplating the world of work.

The centralized/classroom library needs library books and other reading materials on diverse levels of achievement pertaining to many relevant careers. The teacher needs to introduce learners to reading materials on careers. With appropriate readiness experiences, learners can be guided to read content pertaining to the world of work.

Fifthly, skills in reading can be developed when literature is being read by children. Too frequently, basal textbooks are read by learners. Basal materials may not

meet the reading needs of selected pupils. Then too, library books generally are chosen by the involving learner; the subject matter in these books is usually not assigned to pupils, unless a specific purpose is involved. Teachers may feel that too many pupils are turned off in reading when basal materials are utilized in the reading curriculum. Library books chosen by the involved pupil may provide the needed spark to encourage reading.

Sixthly, pupils can learn much subject matter related to different curriculum areas when engaged in the reading of library books. There are library books written on diverse levels of achievement pertaining to many nations on the face of the earth. Thus, pupil achievement in diverse social studies units can be aided when selected library books are read. In other curriculum areas--science, mathematics, health, art, music, and physical education--related library books are in evidence which learners may read.

Quality Literature in the Curriculum

Most basal reading programs tend to emphasize pupils' mastering diverse word recognition techniques, such as using configuration clues, phonetic analysis, syllabication, structural analysis, context clues, and picture clues. The ultimate goal in word recognition for pupils should be to recognize words immediately as sight words. In addition to word recognition techniques, a basal reading approach emphasizes learners achieving comprehension skills such as reading to acquire facts, directions, a sequence of ideas, main ideas, and generalizations, as well as reading critically, reading creatively, and reading to solve problems. However, there are additional ingredients that need to become a part of a relevant literature curriculum for children.

Setting of the Story

The language arts teacher needs to guide pupils to understand and attach meaning to the setting of a story or library book. Where did the events take place? Pupils need to understand if events took place in a rural, urban, or suburban area. Also, learners need to attach meaning to which city, state, or nation one or more events took place. Certainly, human behavior differs when events in literature take place in a rural, as compared to suburban or urban region. Behavior of human beings, of course, differs much among individuals within a rural, or a suburban, or an urban region.

In dealing with the setting of a story, pupils also need to understand <u>when</u> an event (or events) took place. Time is a significant factor to consider when the reader attempts to attach meaning to content in children's literature. Historical fiction, for example, pertains to a study of selected events in the past. Types of transportation, clothing, homes, schools, communication, recreational endeavors, and foods eaten might well depend upon the period of time being studied in history. Thus, a pupil needs to consider time elements, as well as geographical regions when attaching meaning to children's literature.

The specifics or details of the setting may either be suggested or stated directly. The setting of a story might also reveal characterization, as well as sequential ensuing events in the story.

Characterization

In addition to the setting of a story, professional writers of novels also spend considerable time in describing the involved characters. What kind of a person (or

persons) are specific individuals within a story? Do the individuals remain stable in terms of traits possessed, or are growth and change inherent? There certainly are numerous character traits that any one individual may possess. A person might then by shy but friendly, intelligent, hard working, and achievement oriented. The personal may also possess traits of being altruistic.

A different person might be aggressive, hostile, irresponsible, and handsome. The person may possess traits of being intelligent but not utilizing talents and abilities possessed. Thus, each learner should be guided to describe character traits of human beings in a story. Inferences must also be developed. Writers, of course, do not always state factually the kinds of characters within a story. To be able to attach meaning to content read, pupils need to understand the concept of characterization as it relates to actual human beings in a story or novel.

There are diverse means used by authors to describe personality and character of human beings. Thus, a writer may discuss the effects of one character on others. The feelings and thoughts within each character might be described. Also, the physical appearance, deeds, and speech of any character need adequate consideration within a story. Reasons for each character behaving as he/she did should be analyzed by pupils.

Plot in the Literature Curriculum

Language arts teachers need to assist learners, inductively and/or deductively, to discover the plot in a given literary selection. Thus, the pupil is guided to ascertain what happened in a story. Too frequently, pupils have completed reading a library book without understanding what truly happened in the selection. Diverse kinds of comprehension skills need to be developed within learners in order to understand the concept of plot. Two previous concepts discussed, related to a quality literature curriculum, involved setting and characterization. These concepts in any literature selection need understanding so that comprehensive meaning is attached to a sequence of happenings involving plot. If pupils do not understand what actually happened in a given selection, they have not understood the plot of a library book or story. Essential ingredients in a quality literature curriculum must be emphasized by the language arts teacher. Thus, the plot of a selection needs to be understood by learners; otherwise, comprehension and meaning are being omitted in the ongoing literature curriculum.

A quality literature curriculum involves pupils utilizing diverse word recognition techniques. Also, an adequate number of purposes in comprehension needs emphasis in ongoing lessons in units. In addition to mastering word recognition techniques and developing comprehension proficiency, learners need to attach meaning to literary concepts, such as setting, characterization, and plot.

Tiedt and Tiedt[3] wrote:

> Literature has seldom been part of the reading program in the elementary school, for reading has been dominated by the basal reading series. What are the advantages of a literature-reading program over the traditional controlled-vocabulary anthology? The use of literature in a reading program for elementary school students offers quality content to a course of study which has concentrated solely on the teaching of skills. It is time that we acknowledge the value of provocative material in exciting the student about reading. Until we have this excitement present in the reading lesson, we will not develop a nation of readers.

Many titles from children's literature can be, and are being, used as

reading text material. The advantages of Pippi Longstocking, A Wrinkle in Time, and Johnny Tremain over the familiar basal reader are overwhelming:

1. Excellent writing-imagery, use of words, storytelling ability.

2. Continuity of a long story--plot development, characterization.

3. Greater interest value--intrigue, atmosphere, entertainment.

4. Integration of literature, language, and composition studies.

Point of View

In analyzing subject matter in a quality literature curriculum, pupils also need to be guided to understand who, in particular, is telling the story. Thus, from whose point of view are the events and incidents being told? Pupils need to notice if and when the characters in a story actually speak, or is a narrative account being presented? Is the first, second, or third person (noun or pronoun) actually presenting ideas, rather than sequential descriptions being utilized in presenting ideas?

Meanings attached to reading a story, novel, or library book may vary much depending upon who is presenting sequential content. Professional writers of novels pay much attention to point of view in developing literary works.

If the author or a character in the story tells sequential content, the story is delimited to the thoughts, experiences, perceptions, and expressions of that person relating ordered events in the literature being read. The narrator is the person telling the story. If the author tells the story, he/she generally remains anonymous and makes few or no references to the personal self. Generally, if a character in the story is narrating content, he/she refers to the self as "I".

Theme in Literature

What is the main idea in the story, library book, or novel? Thus, pupils need to consider the concept of theme. Theme involves the author's idea or ideas pertaining to situations in life. The writer may directly state the involved theme. The theme might also be implied. Ordinarily, theme as a concept does not involve moral standards, or rules to live by. In reading a literary selection, the reader needs to ask what the consumable content says about nature, about people, and about life itself.

Irony of the Situation

Each learner needs readiness experiences to achieve objectives in the literature curriculum. Never should teachers emphasize selected goals unless pupils can be successful in achieving the stated objectives. Pupils, as well as the teacher, become frustrated if the former are not ready to attain new ends. Feelings of failure hinder pupils in developing an adequate self-concept. Feelings of adequacy are necessary in order to achieve relevant goals. Thus, pupils need to be ready to understand the concept of irony of the situation, or it should not be emphasized in the literature curriculum.

What is irony of the situation? Events turn out differently for any one character, as compared to what the involved reader anticipated. Supposing, a character

is portrayed as having experienced a noble undefiled background. As a surprise tactic, the writer reveals, directly or indirectly, that the character was involved in a series of thefts and robberies. Or, a person having grown up in highly unfortunate settings becomes a quality leader in the community. As a further example, a person in combat flies numerous successful bombing missions over enemy territory. The same character arrives home safely, only to die in an automobile accident involving travel to a routine destination.

In the concept of irony in literature, the author tries to hide his true feelings, pertaining to an incident, event, or deed. The character's deeds may not be consistent with stated beliefs.

In Summary

Literature is a significant part of the total school curriculum. Each pupil needs to experience a quality children's literature curriculum. The reading curriculum needs to incorporate pupils developing proficiency in diverse word recognition skills, as well as in a variety of purposes involving comprehension. Also, quality literature needs adequate emphasis. Thus, concepts such as the setting of the story, characterization, plot, point of view, theme, irony of the situation, as well as satire need to be inherent in literature. Each pupil, however, needs to be ready to understand these concepts prior to their implementation in the literature curriculum. Learners individually need to attach interest, meaning, and purpose in ongoing activities and experiences.

NOTES

[1]Dewey W. Chambers, Children's Literature in the Curriculum. Chicago: Rand McNally & Company, 1971, page 31.

[2]Mildred R. Donoghue, The Child and the English Language Arts. Second Edition. Dubuque, Iowa: Wm. C. Brown Publishers, 1975, page 85.

[3]Iris M. Tiedt and Sidney W. Tiedt, Contemporary English in the Elementary School. Second Edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1975, page 359.

Northeast Missouri State University
Kirksville, Missouri

THE PARADOXICAL NATURE OF TIME IN HEINRICH BOLL AND GIORGIO DE CHIRICO

by
John A. Calabrese

One of Heinrich Boll's major concerns in Billiards at Half-Past Nine is the use of time as a multi-leveled and intrinsic element of form. The author's intricate handling of the temporal structure of the work manifests itself clearly to the reader since the act of reading, which requires a chronological progression through time, is unceasingly interrupted by alternations between the present, the deep past, and the more recent past. Since Boll creates present episodes which lend themselves to recalling every manner of past as well as present associations, the reader is forced to stop and consider the actual moment he is reading about since very little evidence is given as to when, for example, a past thought ends in the mind of the narrator and a different one begins.

The structure of Giorgio de Chirico's Metaphysical paintings is also dependent on a complicated use of time. However, since the nature of painting demands different considerations from those of literature, de Chirico's complex preoccupation with time emerges as a result of his painterly style.

Although both men differ not only in art form but also in the manner in which time relates to the structure of the work, the resultant effect is the same since the rational idea of time is brought to the level of the impossible or paradoxical. Thus, the purpose of this essay is to examine the use of time in Boll's Billiards at Half-Past Nine along with de Chirico's The Philosopher's Promenade in an attempt to explore the extent of the paradoxical nature of time within their works. A final comparison will then be made to view their similarities and differences.

The outward frame of time comprising Billiards is the events of one day, September 6, 1958, in the life of the Faehmel family. This frame, taken in and of itself, is basically progressive in that the first chapter begins at the start of a working Saturday and the last page ends sometime in the mid-evening of the same day. However, this slender outward frame departs from strict chronology most obviously when an incident from the standpoint of three different perspectives is related by the author. For example, in Chapter Thirteen we see in sequence the three episodes that actually occur simultaneously with Johanna's attempted assassination of M. Each one of the viewpoints of this incident closes with the narrator hearing the same shot. This is due to the fact that Boll makes use of the "multiple narrative perspective."[1]

Beneath the outward temporal framework lies the process of Boll's structural complexity. The incidents of this day become repetitively evocative for all the characters since these incidents serve to bring to the fore the major events which have affected the Faehmels during the past fifty years. This process occurs through direct conversation, thought, memories, and various forms of speculations or ruminations, and because of these things chronological order breaks down and becomes inoperative. Events in the political world are narrated and developed when they touch the individual members of the family. Various and specific events of differing epochs touch

different members of the family at different times in history. However, they only make orderly or chronological sense on a broad level and that is when we are able to distinguish all of these events as past and therefore not really inclusive within the progression of Saturday, September 6th. But Boll is interested in blurring the edges of time pockets whether they be fractions of present happenings or larger segments of various past events. Furthermore the levels of the past and present are successfully merged and intermingled. Gertrude Pickar summarizes how Boll goes about structuring the time within the novel. Post episodes, hopes, fears, and fantasies

> . . . subjected to the temporal perspective of that frame are filtered by the perspective of that September day, tempered by a degree of objectivity furnished by the distance in time, and colored by the latter day assessment of them, with their impact ultimately demonstrated by the present condition and existence of the characters themselves.[2]

One effective result of the breaking of time into episodic segments is that Boll uses it to give repeated views of a single character. For example, Robert is first introduced to the reader by the secretary Leonore in the present. Her personality helps to form her image of Robert. In other words we first see Robert through the eyes of a middle aged, naive, and feminine viewpoint. Next we are exposed to the elder Jochen's knowledgeable memories of Robert. Finally we experience Robert himself through his own narration. Further on in the novel Robert is presented to us through the thoughts, feelings, and experiences of Heinrich, Johanna, Schrella, Ruth, Marianne, Hugo, and even Nettlinger. Thus an entire range of age groups, classes, and personalities possessing various degrees of familiarity are used to present Robert. However, the basic image of Robert is strengthened by these viewpoints, since all of these viewpoints manage to include the same peculiarities of his personality. We are never exposed to a portrayal of Robert which is "marked by conflict of perception or of interpretation."[3]

The overall framework can be seen to perform two basic functions: destruction of the concept of chronological time through numerous episodes of different tenses and the use of these episodes to create stable impressions of the characters that are evaluated by others.

An examination of the structure of a particular episode or segment within the novel's overall framework will give a more precise understanding of Boll's manipulation of time. The first section of Chapter Ten will suffice to demonstrate the way in which the author abolishes a clear cut chronology of events by stringing segments of incidents together (pp. 225-29). This segment deals with a brief period of time before the dedication ceremonies of the new Abbey.

The first two sentences comprise a brief reflection by Robert about how he would feel concerning the matter of the destroyed Abbey. The time is the present and he muses over his feelings. Then in the third sentence we witness the juxtaposition of past and present:

> There he had stood, in the evening twilight, between the guest house and the Abbey, where now stood the heap of violet hard-fired bricks. And beside him had stood General Otto Kosters, whose feeble-mindedness had been coined into a single formula: field of fire. (p. 225)

This illustrates that the spot where he stood making the decision to annihilate the Abbey is linked in one sentence with the present state of the Abbey's rubble. Then he returns to the past in describing the one who shared that moment with him - the General. Boll starts with that past moment, jumps briefly to the present for comparison, and returns to the past in order to further develop Robert's memory.

The rest of the paragraph deals with the memory evoked by the rubble. This memory in turn contains a rumination concerning the general idea of the effect of destroying works of art:

> . . . when other officers lodged a protest, when tearful murderers spoke soulfully up in defense of cultural heritage which had to be saved, when one of them would utter the evil phrase 'high treason' - no one could argue so sharply, so fluently or logically as Schrit . . . (p. 225)

What we have in this example is a speculation within a memory.

Then there is an actual quote of Schrit's argument with the General. This is followed by the General's determined reply to blow up the Abbey. The paragraph ends with the final heel-clicking gesture signaling the end of the memory.

The next brief paragraph is a self-examination by Robert in which he questions the validity of all of those events in that past time. His expression of disbelief is used to link the past with the present; for he wonders if he had actually ever stood on the spot where "now the new Abbot was smiling and welcoming his father" (p. 226). The past glides back to the present with the Abbot's words of the next paragraph.

Within the direct speech of the Abbot[5] is a reference made to the presence of the Marianne and Ruth who would have to leave the tour since the men have approached an enclosure which is only for the monastics and men. This reference, which allows a short paragraph dealing with the girls in the present, serves as a vehicle for them to also revert to the past. This in turn is evoked by the present situation:

> The young girls giggled. Hadn't Mother and Josephine and even Edith giggled on that same spot when there were excluded from the tour? (p. 226)

This slight diversion by the girls is replaced immediately by the Abbot's explanatory remark about the unoccupied infirmary. This statement is in quotations but the final quotations are interrupted and the following paragraph propels us into Robert's memory as he challenges his own past action of placing X, Y, and Z on the appropriate points of the building's tension. A brief comparison to Schrit and the other officers flashes across his mind. This, in turn, is followed by a brief sentence in the present describing paint, mortar, and wood.

Next the Abbot resumes his explanatory manner in summarizing the present state of the painting of the Last Supper which has survived the demolition. What occurs in this paragraph is another device used by Boll in order to delve into a more generalized or historical past which is first hinted at by Schrit's argument (p. 225).

This device involves the work of art used to contrast a cultural aspect of a past tradition with the present since the expertise and survival of the painting are vividly juxtaposed with the surrounding rubble. The Abbot states that

> . . . even the work of this school of painters is beginning to be rare, and we've always felt a responsibility to tradition. I must admit that even today I'm delighted by these painters' fidelity to detail . . . (pp. 226-27)

It must also be remembered that the Abbot is a member of the Benedictine order, one of whose goals is to protect and foster traditional values according to the rule of St. Benedict. This enforces the idea of a traditional or historical aspect of the past.

This passage also bears a strong similarity to the episode involving a visit to the Roman children's graves in regard to Boll's interjecting of a broad cultural aspect of past history into the present (Chapter Thirteen). In both instances a glorious, stabilized past culture (that of the school of past painters and that of Roman architectural achievements) is brought into jarring comparison with the present through the explanatory remarks of someone acting as tour guide.

Furthermore, the act of eradicating one monument of a bygone age of glory, the Abbey, which stood for pre-World War II stability as well as symbolizing medieval Catholic unity, caused the re-emergence of a more remote monument of the past, the Roman children's graves. The irony of this situation is evident since the destruction of one monument revealed a monument to a tragic or destructive situation: the loss of children. This, in turn, bears a strong similarity to the past history of the Faehmel family since many members died in their youth. In both the destruction of the Abbey and the discovery of the graves, the presence of death and destruction is brought into proximity with cultural achievements. Both monuments serve to bring the past into the existing present.

The next paragraph (p. 227) begins with Robert challenging his own past in regard to the Abbey, for he muses that it was only a dream. This immediately leads into two descriptive sentences about the present in which a distinguished father and his equally distinguished son manage to put up with the prospect of the boredom of the dedication activities.

In the following paragraph, the Abbot resumes his narration about the Abbey and its grounds. Boll again successfully brings the past into jarring proximity with the present in this remark by the Abbot:

> You're smiling - I'm quite sure our Holy Father Benedict would have no objections to electrical milking. (p. 227)

The following two-sentenced paragraph is simple description which the author uses to break up the Abbot's narration. In the next paragraph the Abbot begins again, this time managing to include references to the present political situation since the Chancellor and the Cabinet will attend the ceremonies. This serves to bring the past of the Faehmels into proximity with their own past and present relationship to politics. As the Abbot speaks of a reconciliation of past and present in relation to the destruction of the Abbey, he suddenly invites Robert to the upcoming ceremonies. This becomes a

hopeless predicament for Robert because his past concerning the Abbey cannot be reconciled with the present. The Abbot also speaks of the present political situation in the light of the past government. According to him the political past of Germany, in the guise of the Nazi regime, cannot be reconciled with the new government and he alludes to the impossibility of this since "those destructive powers . . . once again are threatening our culture" (p. 228).

The last two paragraphs of this episode are similar in that they show both Heinrich and Robert reflecting in like manner on the decision to stay for the consecration. Robert reasons not to remain since he knows deep within that he is not reconciled with his spiritual past - the forces causing the movement of events, namely the institutionalized church. But this cannot be made known to the people of the present for they are not guilty. He asks:

> . . . just who is guilty, then? I am not reconciled to a world in which a gesture or a word misunderstood can cost a life . . .. (p. 228)

He has not reconciled his past with the present; nor has past history reconciled itself with the present situation. He shows this by accepting, in reality, the Abbot's invitation.

Heinrich, in like manner ruminates on why he should not come. He likens himself to the monument he built but realizes that this is not really believable since he is merely an old man. He is not reconciled with the past concerning his son, Otto, so how can he have the right, he muses, to be reconciled to a mere building, even if it is a work of art. Boll fuses personal and historical pasts in the mind of Heinrich. Heinrich does, however, become reconciled with Robert's tragic decision of the past for he guesses that it must have been him by his son's actions. He concludes that in any case Robert's decision does not affect him (Heinrich). It does not change Heinrich's past or present. The old man summarizes the germinal point of the Faehmel connection to the history of the Abbey in temporal language: the past deeds of Heinrich the builder and Robert the destroyer. But in considering the future of the Abbey in regard to his grandson, Joseph, there is no place, for he could either build or destroy and in either event there would be no difference in comparison with the past. The past which is unreconciled with the present is what Heinrich and Robert leave for Joseph. Finally, Heinrich also agrees to attend the ceremony and leave all of those thoughts in the realm of conjecture.

James H. Reid has labeled Boll's technique of stringing together many separate incidents or quasi-incidents into a single unit or episode as "montage". The revelatory nature of these episodes is similar in concept to that which James Joyce puts forth in his Epiphanies.[6] Reid explains this term in relation to Boll as the "appearance in various contexts of sudden, significant moments, insights into a higher reality. . ."[7] Although deep insight may be reached at times, history as a continuing process is shattered. Reid characterizes all of Boll's novels with the following summation:

> Time is no longer an organic progression; events no longer look back on an unbroken past and forward to a radiant future.[8]

These fragmentary glimpses into the nature of things by the characters of the novel help to destroy any sense of deep communion between the participants.

David Crowner sees Boll's concept of time as the means of expressing the

nature of present day reality. Crowner isolates and outlines what he calls the manner in which reality is experienced by the characters in Boll's works. This occurs through what he terms the modes of existence: powerlessness, normlessness, meaninglessness, and isolation.[9] He elaborates on the concept that these modes constitute a disjointed view of reality and this is reflected in the temporal structure of the novel. If the time structure lacks an organic completeness, so must the participants in their concept of reality. Their relationship to reality is their concept of time and Crowner has delineated three major faults with this relationship: we notice that appearance and reality are not always clearly demarcated in the minds of the narrators; some characters, such as Johanna, lack firm contact with present reality; and others directly reflect the nature of time since they are hampered by the experience of the disjointed concept of time.[10]

In Billiards the characters are extremely disoriented to the present and the idea of the present since they carry with them a recurrant disorientation with various layers of the past whether it be their own personal experience, the greater elements of a past event, or the entire movements of a historical period, political or cultural.

Henri Bergson's theory of time in Creative Evolution explains Boll's anomaly of reconciling the past with the present. The enduring quality of the past is referred to as duration:

> Duration is the continuous progress of the past which gnaws into the future and which swells as it advances. And as the past gnaws without ceasing, so also there is no limit to its preservation.[11]

This lopsided view of the overbearing imminence of the operation of the past is a constant stylistic tool of Boll's. Furthermore Bergson appears to be describing Robert's situation when he states:

> In reality, the past is preserved by itself, automatically. In its entirety, probably, it follows us at every instant; all that we have felt, thought, and willed from our earliest infancy is there, leaning over the present which is about to join it, pressing against the portals of consciousness that would fain leave it outside.[12]

He succeeds in creating a paradox in the experience of time when he says that "even though we may have no distinct idea of it, we feel vaguely that our past remains present to us."[13]

To rationalize against this train of thought one must realize that if the past remains present, then either the context of the term past or that of the present has to change, for one mutually excludes the other. If the emphasis is on the past and it becomes present, then there is no present. With Boll we see a constant re-emergence of a past which is more important than the existence of the meager present or non-existant future. However, in Billiards the concept of the present is still dealt with; it cannot be eliminated and hence its operation lends a paradoxical element to the workings of the past because the past does merge with and distort the present.

A final comparison with the French philosopher reveals an affinity between his grand concept of an all-encompassing past and Boll's handling of an historical past through the manifestations of culture or art works:

> What are we, in fact, what is our character, if not the

> condensation of the history that we have lived from our birth - nay, even before our birth, since we bring with us prenatal dispositions?[14]

Thus Bergson's statement becomes analogous to the Faehmel relationship with the Abbey and its cultural repercussions.

Vernon Young is describing some of the qualities of Giorgio de Chirico's painting style when he revals that the artist was haunted by the past, disturbed by the present, and terrified of the future.[15] Such deep personal experiences as de Chirico's upbringing in Greece as the son of an engineer and his fondness for the classics found their way into the thematic material of his work.

Joshua Taylor summarizes the major thrust of the Scuola Metafisica as formulated by de Chirico, who judged each object

> . . . as only the external part of an experience which is chiefly imaginative and enigmatic in meaning; and to do this through solid, clearly defined constructions which paradoxically, seem entirely objective.[16]

Characteristic elements of his painting, at this time, included deep and dislocated perspective, mysterious architectural settings built with acute and jarring angles, the incorporation of inexplicable still life objects within a scene resulting in juxtapositions of known and unknown elements, and deep shadows and harsh noonday light. Some of the objects utilized by de Chirico were antique statuary, towers, chimneys, trains that seemed more like toys than real locomotives, cannon, fruit, clocks, arrows, vegetables, biscuits, and faceless mannequins.

An analysis of one of de Chirico's paintings, The Philosopher's Promenade (see p. 68), will give an insight into his concept of time, which emerges as a direct result of the stylistic devices utilized. The painting consists of an antique plaster bust and two artichokes resting on an inclined plane which forms the upper surface of a three-dimentional block of stone in the shape of a parallelogram. The base is set obliquely and one is able to see part of one of its sides on which are cast shadows of geometric forms and a faint, curved, dotted line. Far into the right central background a factory chimney rises beneath a glowering sky. In the right corner of the picture plane, the dark wall of a building recedes in perspective somewhere between the chimney and the inclined plane. The harsh light of a sunset enters on the entire right side of the painting, causing the artichokes and the plaster bust to cast deep, dark shadows. A series of unidentifiable pointed objects, which are outside the picture plane, also cast their shadows upon the stone block.

The objects of the painting, taken together, exhibit a clear cut, schematic line and the entire picture possesses a uniform tonality. The layout presents a dichotomy since the solidity of the bust and artichokes appears to be contradictory for one would expect them to slide off the acutely tilted plane; yet they remain strangely transfixed.

Patrick Waldberg interprets the emotional and intellectual effect that the painting produces. His interpretation begins to present de Chirico's paradoxical concept of time:

> Three elements converge and combine to disorientate the mind, achieving a spirtual intensity which is effective in proportion to the simplicity of the means that are used to give it external expression. The ancient

> world (Jupiter) and the modern world (the chimney) coexist in a moment of highly-charged emotion which the painter has fixed for all eternity. Furthermore, the juxtaposition of the plaster bust, that antiquated academic prop, with two artichokes, banal articles of everyday consumption, forces us to look at each object as if we had never see it before, and endows them with an 'apparitional' power which tears them away from their humdrum destiny.
>
> Finally, the profoundly static nature of the composition, contradicted by the violent slant given to the plane surface, seems to me to express, without too much emphasis, a dialectic of tranquillity and dizzy panic of time and its passing.[17]

This dialectic of motionless time and its passing is a process de Chirico manages to set operating in many of his paintings of this period. Joyce's idea of the epiphany can very well apply to The Philosopher's Promenade since the layout of objects seems to be about to reveal a glimpse of some inner secret.

The two major objects of the foreground, the statue and the vegetable, symbolize two contrasting physical experiences. When we think of artichokes we know they are to be eaten; when we consider a plaster cast we assume it can be seen and touched and admired as a work of art or symbol of a cultural idea (in this case a representation of a god). Taken together the differing sensual responses to them become apparent with a stipulation: one is not accustomed to seeing such varied objects together. Thus an element of strangeness is infused into the painting. In comparing these diverse objects one realizes that a statue possesses enduring qualities even beyond the life span of a man. The artichoke, if it is not eaten, will rot and eventually disintegrate. But these objects when taken together heighten the effect and make it a singular experience. Waldberg interprets the head as that of Jupiter, king of the ancient Roman gods. This is consistent with de Chirico's iconography, since he has included references to Greek and Roman deities in other paintings. In this case, a head of Jupiter symbolizes a monumental concept and in contradistinction the lowly artichoke, even though its construction is formally compelling, is something merely fit for daily consumption.

When the chimney is brought into play de Chirico's concept of time can be outlined. Three aspects of time are now represented: the passing of time, the past, and the present. The plaster bust stands for the past. The chimney is an emphatic sign of technological advancement and taken together with the bust it helps to set up a past-present dialectic. The artichoke will pass away and therefore signifies the movement of time in chronological order. However, when the other elements of the picture are considered, the paradoxical nature of the incident becomes clear. The light that is cast upon the objects is very low in the sky off to the right. But only at noon can the light of the sun be strong enough to cast such sharp, dark shadows, unless we are to assume that this is an airless world where shadows can creep that sharply at such a late time of day.

All of these elements come together in this one moment which possesses a revelatory nature and since these elements must be taken together, an obvious paradoxical situation in relation to conceiving time ensues. An object of the historical past is being called into proximity with objects of the present but, taken together and considering all of the circumstances presented, none of the objects appear to belong to the time slot that has been allotted for them.

The temporal structure of Billiards does not support the development of

characters. What Boll has succeeded in achieving is an emphasis and a reiteration of the "image created by a given figure."[18] Each character, with exception of Robert, basically remains faithful to the initial impression we get of him and each successive revelation of his personality strengthens it. The multiple perspective narration technique is utilized to present additional information about a character which in turn supports the material previously disclosed. Most of the time the material is deliberately repeated in order to fix a static image in the mind of the reader. De Chirico's objects are unquestionably fixed in like manner. They are clearly designed in vivid, cartoon-like lines and filled in with flat areas of harsh color. They are never soft and ephemeral but always consistently hard, angular, and as a result, definitive.

In direct contrast to the fixed quality of the characters in Boll and de Chirico's objects, is the result achieved by the use of juxtapositions. Boll jextaposes non-sequential segments of time from different sources in order to break the continuity of chronology forcing us to look at events as we normally do not envision them. This also serves to jar the fixed image of character since, in reading, we really do not know what to expect of the bits and pieces that are constantly being flung at us. De Chirico's handling of incongruous objects serves to create a new way of looking at each thing. When a factory chimney appears together with a bust of Jupiter and two artichokes, we are forced to see them as we are never accustomed to seeing them thus jarring their original significance when isolated.

According to Reid, Boll's use of time is aimed in the direction of spatial form.[19] The fragmentary experience of episodes forces the reader to envision incidents in isolated moments of time rather than in a smooth chronological progression. These brief incidents of space-time emphasize what Crowner labels the modes of existence: lack of strong personal relations, alienation, lack of identity with society in the present.

De Chirico achieves a sense of separateness for each of his objects since they are always isolated by a deep sense of space. The objects on the inclined plane do not touch even though they are in proximity. His paintings become barren landscapes populated by isolated things.

In considering the three devices used by both men (fixed images, juxtapositions, space), the reader and viewer must deduce that nature of time is paradoxical in both works. In using all of these elements to create a conglomeration of several and varied temporal experiences, we see that the end result is one negation. Reid states that "time cut into sections which are thereafter connected in non-chronological order is no longer time at all."[20] Each of the aspects of time (past, present, future) is played against one another to such an extreme that what ensues is a timeless situation. Time does not progress forward or backward. If the days in Boll's calendar inch along with great segments of past history constantly being reintroduced, the passing of time can never be achieved, for according to Bergson more and more past will have to be dealt with, ultimately deminishing any present situation.

In sorting out the many facets of de Chirico's world, the final analysis is not so much a destruction of time as a freezing of time in a vacuum or dream state.

In either case, the concept of time becomes, paradoxically because of the many contradictory elements, one of timelessness.

[1]Gertrud B. Pickar, "The Impact of Narrative Perspective on Character Portrayal in Three Novels by Heinrich Böll," University of Dayton Review, 11, Winter, 1974, 25.

[2]Pickar, p. 25.

[3]Pickar, p. 27.

[4]Heinrich Böll, Billiards at Half-Past Nine, trans. from the German (New York: McGraw-Hill, 1962). All subsequent quotes will be from this edition.

[5]We must remember that Robert is watching all of this.

[6]James Joyce, Epiphanies (Buffalo: University Press, 1956).

[7]James H. Reid, "Time in the Works of Heinrich Böll," Modern Language Review, 62, 1967, 478.

[8]Reid, p. 480.

[9]David L. Crowner, "Time and Reality in the Fiction of Heinrich Böll," Dissertation Abstracts, 1967, Rutgers, p. 670A.

[10]Crowner, pp. 670-671A.

[11]Henri Bergson, Creative Evolution, trans. by Arthur Mitchell (New York: Random House, 1944), p. 7.

[12]Bergson, p. 7.

[13]Bergson, p. 7.

[14]Bergson, p. 7-8.

[15]Vernon Young, "Nostalgia of the Infinite: Notes on De Chirico, Antonioni, and Resnais," Arts, 37, January, 1963, 14.

[16]Joshua Taylor, "Scuola Metafisica," in Herschel B. Chipp, ed., Theories of Modern Art (Berkeley: University of California Press, 1971), p. 446.

[17]Patrick Waldberg, Carlo Carra et al., Metaphysical Art, trans. by Caroline Tisdall (New York: Praeger, 1971), p. 176.

[18]Pickar, p. 26.

[19]Reid, p. 483.

[20]Reid, p. 484

Texas Women's University
Denton, Texas

Giorgio De Chirico, The Philosopher's Promenade, 1914, oil on canvas, collection of Vicomtesse de Neailles, Paris.

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A HIGHER SENSE OF THE POSSIBLE: AN INTERVIEW WITH JUNE LANGFORD BERKLEY

by
Sharon Patrick

An excellent choice for an interview with an English teacher in this issue of FOCUS is June Langford Berkley. She has been a strong influence in the field of interdisciplinary studies not only in Southeastern Ohio, but she has made her mark statewide and nationally as well. Her varied interests are revealed in her many accomplishments. A fellow teacher of Ms. Berkley, paraphrasing Robert Whittington, calls her "a woman for all seasons." She is a writer, poet, journalist, editor, lecturer, high school teacher, college instructor, and world traveler.

Ms. Berkley, with a B.A. from Salem College and an M.A. from Ohio University, is presently teaching at Ohio University in the College of Education. She has been a Writer-in-Residence at Shawnee State College. She taught English and chaired the English Department at Fort Frye Schools from 1957-1980. She has given over 200 workshops for language arts teachers and, as well, gives readings of her own fiction and poetry, including "The Rhinegold Case," and "Shannaganey Blue," novellas published by the University of Akron. She has published in national, state, and regional journals; she guest edited the Global Studies issue of FOCUS (Winter 1981); she has ten years of journalism experience with articles in the Marietta Times and Japan Times. Ms. Berkley participated in two PBS broadcasts dealing with censorship, "Books Our Children Read" and "Who Shall Choose?" She actively serves in NCTE, OCTELA, and SOCTE. Her honors include Who's Who in American Women, Ohio's Outstanding Young Educator, Outstanding Young Women in America, and several grants and fellowships. She has traveled in Great Britain, Europe, Japan, and other countries.

We are indeed fortunate to be able to include in FOCUS this sketch of the life and work of an extraordinary teacher.

* * * * * * * * * * * * * * * *

I was born in Ellis Creek, in a narrow valley between the hills of Gilmer County, West Virginia, on land deeded to my ancestors by Patrick Henry, and farmed by my ancestors for six generations.

For ten dollars the doctor brought me into the world and laid me on the great walnut bed that my mother's people had carried over the mountains from Virginia; and he pronounced me--though early--larger and livelier than anyone had a right to

expect.

My parents farmed that valley and those hills until I was four years old; then with my older brother we moved to a larger farm in the next county and I left behind me those hazy, tender, elusive years that shaped me irrevocably into what I am still becoming.

In those years, while my father worked with a passion on the hillsides, along the creeks, over the pasture fields, through the timber and in the meadows, and my mother worked beside him or in the house or garden—and we alongside—they taught us their ways, infused us with their energies and their curiosity, and filled us with their hope and love. My mother was my first and best teacher, and even today she remains for me the epitome of the art of great teaching. I know now that whatever activation and direction my life has known was born there on Ellis Creek where my parents worked from sunup past sundown and where still my mother sang to us, read to us, talked to us, and taught us how to work and play. In the depth of our parents' character we found the pattern to be strivers and seekers, to be honest, to care about ourselves and one another and to trust and respect—though we would never fully understand—the mystery of creation, or even of Ellis Creek.

We learned early of the land beyond the mountains. Our valley was narrow, but our world was large and our mother made it so. Our grandsires had sailed from Ireland and Switzerland and Germany, pushed westward with the great tide of migration, helped make a new country out of wilderness and had served in the oldest legislative body in the New World—the Virginia House of Burgesses. Our great-great grandfather rode horseback to the Richmond Convention to vote against secession and make West Virginia a new state in the Union. We learned to write on wrapping paper, tracing the letters from a geography book full of great words and pictures, reflections of the world beyond. And always our mother's words and work were before us.

In the new house where my sister and later, my brother, were born, I was introduced to all the mysteries of canning and preserving and washing and cleaning and tending children; we worked the fields and the orchards and raised livestock. We were saved in these enormous labors from the stultifying boredom and overwhelming exhaustion that might have engulfed us—by our mother's sense of purpose, of going somewhere, of being aware, of making something of ourselves. She read to us when (I can see now) she must have been half-conscious from exhaustion. She told us great stories while we worked; she played the organ and the guitar on Sundays; she sang to us and she set us around the table with our books. If everyone could have a teacher like my mother, he/she would love to learn and learn to love.

But I cannot say that even then I burned to be a teacher—only that I wanted to learn, to share, to find out things, to see the world and know it, to meet people and help them. . . .I did not know yet that this was teaching.

When I went to the one-room school I could already read and write. The school teacher boarded at our house and I read his Instructor and The Grade Teacher. In his wastebasket I found and read his official letters from the State Department of Education. I saw the world of pedagogy first hand. I read every book in the four-shelf library, including every volume of the Book of Knowledge. But still I liked my mother to read Black Beauty, for she would pause now and then with her own pronouncement against the cruelty of the world and in favor of man's own obligation to "other kinds of life."

At twelve I moved again with my family to a larger farm, nearer the high

school bus line. It was only two miles on foot through red clay to the hard road. I sold my calf and bought a trombone and my brother helped me carry it every night and every morning--that and our sack of books across his shoulder.

I joined a 4-H Club. My civics teacher unfolded the marvels of democracy and the biology teacher made me look anew at leaves and flowers and the marvels of nature. My English teacher said I could be a writer. I began to see how teachers cared and shared.

I graduated from high school and went, the day I was sixteen, to Salem College. The way I got there is representative of a thousand kindnesses I have known: a high school teacher I had never really known admired an article I had written for the school newspaper and asked me what I intended to do after I graduated. He suggested that I write his friend at Salem--and he'd write too. I got a job and a scholarship, and his interest changed my life.

At Salem I found in increasing numbers the kind of people whose lives are guided by energy and optimism and service. I worked for the man who would become West Virginia's youngest governor and for the man who would later become a national figure in his fight to help small colleges survive. I knew teachers who had left business and industry and high salaries to work with young people. But even then I was not sure that teaching was my goal.

I met at Salem a kind and gentle man who would become a teacher--and my husband and the father of our children. Wherever we have gone together we have found those who live as Archibald MacLeish has charged us to live--not by what we hate, but by what we love. It has been all those little things that have made the final differences in our lives. We have known, of course, cruel people, misfortune, unfairness, and disaster. But these have been effaced by the goodness that was so exemplified at Salem. When I graduated from college in 1955, before I was nineteen, I knew that learning would be my life. I knew it for sure when my first son was born during my senior year; then I saw with adult eyes the miracle of a human mind and spirit forming and growing--and entrusted in large measure to me. I rejoiced and knew that I was a teacher.

A Philosophy of Teaching:
"A higher sense of the possible"

What single phrase--what page--can crystallize the goals of education, encompass and express a lifetime of learning about learning?

What we would have of schools must be what we would have of life. For me, as for Norman Cousins, "The purpose of education is to create a higher sense of the possible."

It is our privilege as teachers to see in each young human being more than he can see in himself, to lift his spirit and help him recognize and create his own virtues, see himself as unique and worthy, yet at once a part of a larger order, a society whose good is his own.

To become what he is capable of becoming, he needs first our respect, our recognition of his innate desire for self-expression, prestige and acceptance. He

becomes as we treat him.

He needs our example. As Emerson said, "That which we are, we are all the while teaching. . . ." As teachers we must face the social connection between the truth of our textbooks and the people who live in the world. The welfare of the child and the welfare of society are bound together; the teacher cannot live outside society, uncommitted, cautious, fearful of his own convictions. Perhaps the greatest shortcoming of our educational system has been the lukewarm, undemocratic attitude we as educators have taken toward the issues of our time. We must teach by example what the Rockefeller Panel Report declared: ". . .in a democratic society it is expected that men will hold different aims and ideas and that these aims and ideas will sometimes clash. This is the heart of the democratic political ethic, and the allegiance of an individual to this ethic is the acid test of his allegiance to democracy." I feel for democracy when we forget John Stuart Mill's admonition: "The danger which threatens human nature is not the excess but the deficiency of personal impulses and preferences." As we struggle to manage masses and maintain individuality, we must teach our students not only to respect differences, but to encourage them.

Since I teach creative writing, literature, and the communicative arts, subjects that deal with the stimulation, recognition and expression of thought and feeling, it is especially pertinent for me to point out that an equally important goal for education—and important counterbalance to this respect for individuality--is the recognition of a need for social conscience. Freedom is not willfulness. Finding one's "self" does not negate responsibility to others. The student must see himself not only as an individual, but also as a part of society, part of a network of multi-talented humanity that can serve as a bulwark against his own inadequacies and offer him an escape from the prison of his aloneness, yet guarantee him the privacy of his own convictions. Though he should be aware of his feelings, he need not always express them. As much as I remind my students to write with conviction and honesty, to speak with forthrightness and integrity, I remind them that some corner of each human heart is sacred unto that man himself--that "not even the English teacher may trespass there." No one can have a healthy respect for others if he has no respect for himself.

The school must be concerned not only with teaching people to earn a living, it must be concerned with helping them learn how to live. Each person should know the dignity and pleasure of work.

We must prepare our students for inevitable change. We must imbue them with a sense of adventure, patience and courage to face the challenges of new situations, new problems, new joys, and new worlds that lie ahead.

In 1985, I fear for those who seek life without pain, frustration or fear. The challenges of life were given us that we might learn by meeting them. Life's heaviest burden is having nothing to carry. But the burden must be worth our bearing. We must help students choose values that dignify their lives.

We must help students learn to live with despair in order to be alive to appreciate moments of joy. And those moments of joy--even of ecstasy--should come often in education. We should celebrate learning itself, wonder at it and rejoice in it.

Life teaches us some things, but contemplation helps us see meaning and pattern in life, helps us recognize our common humanity, makes us aware that only man is responsible for what he becomes. We must lead each child into contemplation, into the examined life as far as he is able to go, as far as we are able to lead him.

We turn to literature for what Nathan Pusey has called "the crystallized and distilled experiences of the most sensitive, reflective and observant of our human beings," and we learn from the distant and the dead, not necessarily from life. We must foster a critical respect for the past, for our unmerited "gifts from the dead."

A good teacher is a person who has not only special skills but a special vision of human dignity and an unfailing commitment to challenge and inspire others. I am not yet that person--perhaps no matter how I struggle I will never be--but then, like Browning, perhaps I can find some comfort in these words:

"What I aspired to be
And was not, comforts me."

* * * * * * * * * * * * * * *

Without question, Ms. Berkley has high aspirations. She has guided, challenged, and influenced so many and will undoubtedly continue. This glimpse into her life and her philosophy of education may well inspire us all to reflect on what it means to be a teacher.

Chilllicothe High School
Chillicothe, Ohio 45601

THE ULTIMATE CON GAME OR CENSORSHIP IN THE PRISON SYSTEM

by
Patricia Scott

I had, until January, 1984, been teaching Art History and Introduction to Fine Arts at the local state correctional facility without incident and no more than the usual inconveniences involved in being a woman teaching in an all male institution.

While teaching Art History Survey - the Modern Era in the winter of 1984 some actions were taken by the prison administration that seriously threatened to interfere with my teaching of this course. This was the final course in a three quarter sequence that dealt with the major monuments of the visual arts from pre-historic times until the present. The same text, A. W. Janson's A History of Art, was used each quarter. This is a standard text used throughout the country to teach this type of course.

A new director of institutional security was hired at this time. He decided that all materials taken into the institution to be used in the college classroom were under his scrutiny. Previously, the assistant superintendent for rehabilitation approved these materials.

No one had ever looked at the slides, films, stories, poems, etc. that I used in my classes and no one had ever censored a textbook that I used. The first notice that I had that there might possibly be a change in this policy occurred when the paperwork necessary for me to bring my slides into the institution to give my lectures was held up and I was unable to teach my class for a week and a half. I tried to find out what the problem was and was unable to get any response other than "somebody" was holding things up. When I was finally allowed to take in my slides, they were inspected individually and ones that contained female nudity or any kind of female undress were removed. It is very difficult to teach Western art history without including the nude figures since all the great masters use this as a subject at some point in their oeuvre.

At this point, I was asked to provide a copy of the textbook for the director of security to look through. I objected to this and pointed out that this book had been in the possession of the prisoners in the class since June, 1983, without any problems. Nevertheless the director insisted upon seeing the text. He objected to the nude female representations by Rembrandt, Titian, Rubens, etc. as being threats to prison security. However, no mention was made of the male nudes in Greek Art or Michelangelo's David, for example, even though homosexual activities are a problem at this prison as at any other all male facility and it might be construed that these images are provocative and therefore threatening to prison security.

There was a discussion between my supervisor and the director about how to

correct this problem. I was not allowed to enter into these discussions, because the director did not want to talk to a woman who obviously, in his opinion, could not possibly understand seriousness of the situation. He felt that by choosing this material for my class I was consciously trying to create a situation that was dangerous to the institution and was, therefore, a sexually suspect person. No right thinking woman would stand in front of a group of men and lecture about a painting of the female nude.

Now, I am not totally naive, and had thought through quite carefully whether or not this material was appropriate to this particular teaching situation. I teach the same course on the regular campus and did not want to change the content of the course or make it les than a college course for the prisoners. The nude, both male and female, is a major part of the Western art tradition and I concluded that I had to deal with this subject if this was to be a valid Art History Survey. I felt that if I approached this in a professional, straightforward manner there would be no problem. And indeed, there was not. In fact, the students handled themselves in a much more mature manner than my "regular" students on campus. Also, there is no textbook about the history of Western art that does not contain representations of the nude figure.

In the end, since there were only four weeks of the quarter left at this point, the director of security decided that he had to allow the prisoners to complete the course. But I was told that before I could teach it again the content of the course would have to be changed and all female nudes in the text would either be removed or the breasts and genitalia would be blacked out with a magic marker before the prisoners received the text. I don't believe that this alternative is particularly sensible or practical, or academically sound.

I am now teaching Introduction to Fine Arts in which some of the same objectionable images are included in the text, i.e. Botticelli's Birth of Venus. This time my slides are not checked nor was the text reviewed. I have, however, been subjected to a more subtle form of censorship. Slide projectors have no lamps, record players have no cords to plug them in, or screens and video machines are lost. Listening tapes and short stories put on reserve are restricted to the point that students cannot use them.

The second quarter of this course, I usually have students read Romeo and Juliet and view Zeffirelli's film version. But the film contains a brief scene, two minutes, of male and female nudity. Should I just show this and hope nothing happens? Should I use another comparison such as Othello and Verdi's opera which would involve trying to use audio tape that might or might not be available to students? I'm not sure what to do at this point, but I feel that my freedom as a teacher has been severely limited and the academic integrity of the courses is threatened.

These are not children that we teach in the prison system; the average age of the students is 35 years. They have had experiences that I cannot begin to describe and the material I present in class is very tame compared to their knowledge of pornography and human behavior. Yet, I have been made to feel that I am purveyor of licentious material and would be responsible if any sexual incident would occur in the institution. I also wonder where the lines will eventually be drawn. Will the poetry, drama, prose, and music I choose to discuss in class also be subjected to censorship in the future? Since I am not allowed to discuss the situation with the person in control, I cannot predict what will happen.

The final irony to all of this is that Hugh Heffner's Playboy which sexually

exploits women both visually and in its written articles is an acceptable publication found on many prisoner's mailing lists. Also, during the December break, between quarters, the college students at the prison were allowed to see Bo Derek in Bolero. Apparently, Bo Derek is art or at least entertainment and the Venus de Milo is smut in this Ohio penal institution.

I feel that it is not the material I use in class that is being censored; rather I am being censored, because I happen to be a woman teaching in a male facility. But I am kept powerless to change this situation by not being allowed access to those in charge. Or possibly, I am simply kept in my place! I imagine that I will continue to teach at this facility for the extra money and the challenge until the censorship gets to the point of not allowing me to offer an academically acceptable course.

Ohio University-Chillicothe
Chillicothe, OH.

BOOK REVIEWS

MELAMED, MELISSA, PhD. MIRROR, MIRROR: The Terror of Not being Young. New York: Linden Press/Simon and Schuster, 1983. 220 pp.

The female face that appears reflected in countless mirrors in this country has captured the attention of Melissa Melamed, an educational consultant and practicing psychotherapist, in Mirror, Mirror. The author's stated intention is to raise the self consciousness of the American female so that she can begin to respond actively to society's overt discrimination against female aging.

A woman's search for the formula of eternal youth results in her most productive years being wasted, according to Melamed. Society thinks of these years as the child-bearing years only. To dispel this idea, Melamed seeks to convince females that a woman's entire life can be productive. Although becoming aware of one's aging image may present "a changeless person trapped in a changing body" (p.11), women must first recognize that the American culture has a definite youth hangup.

Identifying attractiveness with youthfulness is the central problem for women. Aging, which creates a natural bond between the sexes, has been used instead, as a cultural barrier to drive them farther apart, beginning in middle age. As the female denies hew own aging, she becomes isolated from men and from the society whose aging attitudes she sees clearly, without being aware of her own.

In order to objectivify her viewpoints, Melamed constructed a questionnaire which was completed by 200 women between the ages of 21 and 74 from seven different countries. Subjects responded to nineteen questions which asked for subjective reactions to aging. Direct quotations and stories collected during the interviews provided the evidence to reinforce the author's thesis that older women are this country's most under-utilized natural resource.

Men are described as contributing, in large measure, to the decreased attention given the aging female. Their positive feedback is conveted by most women, and when withdrawn, many women cannot adjust to their own physical image. The chapter "Men and Aging" emphasizes the "genital vulnerability" of most males as they move into the last decades of life. Melamed views the chief symbols of male power to be sex and work. The male becomes his job and then experiences more anxieties than the female when his work status changes at retirement. In contrast, the female's identification has a broader base although it is constrained by our double standard of aging. With bittersweet irony Melamed describes women who lose their sense of identity as they age, suffering from agoraphobia. The symptoms are defined as anxious feelings of being trapped, of dying, and of attracting unwanted attention. Women who suffer from agoraphobia may be in the attempted-suicide statistics. For those older females, such attempts seems to occur between ages 45-54.

Others who actively seek a change in their physical image are labelled as having "appearance anxiety." The author has observed the American female's movements as having a studied quality, in response to the looking-glass obsession society has forced upon her. To retain a youthful appearance a large segment of the population has turned to plastic surgery. Seventy-five percent of surgery patients are forty and female, reinforcing Melamed's view that the American female is desperate in her attempts to preserve a youthful appearance.

Moving from skin changes to perceptual changes, the chapter on "Mixed Messages: Older Women and the Media" offers examples of information messages with the same content--to be over forty is to be ignored, less attractive, less visible, and less important.

The positive side of this expose of America's discrimination against the older woman is the author's insistence that each woman must decide to recognize natural aging as being complimentary to her own uniqueness. By assuming responsibility for the perceptions of attractiveness around them, the older female will more fully be able to contribute to the community. Core concerns of females are nurturing, healing, education and mediating. As varied as these are, the restrictions inhibiting older women confine their contributions to very narrow circles.

Those involved in therapeutic services for older women can use many of the ideas presented in this book. Several issues would be excellent topics for informal discussions for both male and female groups. When the active thinking of the older individual turns into positive action all of us will surely benefit. The chapter on "Suggestions for Nutrition, Exercise, and Relaxation for Older Women" is a specific example of one which varied clients could utilize.

Mirror, Mirror is interesting and easily read. Behind its everyday examples Melamed is suggesting that an examination of our stereotypic thinking related to youth and beauty is long over-due in this country. This book may well be the catalyst which helps bring the issue to the public's attention.

GEIS, MICHAEL. The Language of Television Advertising. London: Academic Press, Inc., 1982.

Geis' treatmer. of the language of television advertising explores the various media techniques which are intended to capture the eye and ear of the public. Little has been published specifically dealing with the lingustic mode in T.V advertising. The book moves from a theoretical discussion of how viewers perceive advertising messages and their intent to a catalogueing of words, phrases, and comparatives and the subtleties of advertising directed to children.

The author spent three years videotaping over 800 commercials in order to use them as supporting data and references for this book. He devides the selected commercials into two categories: those addressed directly to viewers, and those commercials created as screen "mini-dramas" with the viewer's role that of an on-looker. Within each category Geis uses detailed analysis of familiar commercials from new Chevrolets to Aunt Jemima waffle eaters.

The speech styles, as described by Joos (1967) are used in association with

speech register to describe both the context and social relationship of each advertising message. Geis believes that a special advertising register used to address viewers is usually not in evidence. No specialized advertising vocabulary appears within the variety of products promoted on television, according to Geis.

Within the two hundred and forty-five pages Geis appears to raise several issues which bear further investigation. These include the ethical and psychological strengths of an advertising claim, the impact of commercials solely directed to children, the linguistic effects of breakfast cereal ads, and the linguistic analysis of traditional phrasing common to advertising English. Geis states that guidelines set by advertisers are not clearly interpreted and therefore make advertising language ambiguous and uncertain for the viewer. Although television appeals to both the visual and auditory channels, viewers cannot consciously focus on both channels simultaneously. Mindful of this problem, advertisers, according to Geis, have exploited the advertising language by presenting lengthy, small-print disclaimers, printing conflicting messages using misleading discourse, and implying more than is overtly announced.

Viewers unable to distinguish between the truth and the artifice in television commercials would profit by reading this book. Although the text provides easy reading, it appears almost too brief in its coverage of the topic as described by the title. Geis' book may encourage additional treatments of linguistic issues inherent in today's television advertising.

Enid Portnoy
West Virgnia University
Morgantown, WV 26506